

A NEW SYSTEM  
OF  
ENGLISH STENOGRAPHY  
OR  
SHORTHAND

ON THE PRINCIPLES OF W. STOLZE

BY  
DR GUSTAV MICHAELIS.

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WITH THIRTY TWO LITHOGRAPHED PLATES.

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L. HACHETTE & CIE.

BERLIN.  
FRANZ LÖBECK.

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TO THE INGENIOUS INVENTORS

ISAAC PITMAN

AND

WILHELM STOLZE

WHO HAVE SO MUCH ACCOMPLISHED  
IN PROMOTING  
THE ART OF WRITING

THIS WORK IS RESPECTFULLY DEDICATED

AS

A TOKEN OF ESTEEM AND GRATITUDE

BY

THE AUTHOR.



TO THE MEMBERS OF THE

ISRAELI LIT.

AND

WILHELM STOLZE

WHO HAVE SO MUCH ENLIGHTENED

IN THE

THEIR LINE OF ENLIGHTENING

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2-6

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y/h



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## INTRODUCTION.

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*Scriptura et meditatio pari passu ibunt.*  
Leibnitz.

1. **Stenography** or **shorthand** is the art of writing as fast as an orator speaks.

2. Stenography is principally used to take verbatim reports of public speeches, sermons, law proceedings, lectures etc., but it is also extremely well suited for the practical purposes of every-day life, such as writing letters, making notes and extracts, keeping accounts, and composition. It is capable of affording so many advantages not only to students, literary men, lawyers, and journalists, but to every one in almost every situation of life, and affords such a facility in the acquisition of learning and such assistance in intellectual pursuits, that a scientific and at the same time practical system of it should always form an indispensable branch of the education of youth. The numerous claims which are at present made upon the time and the strength of the scholar and the student, are of themselves a special reason why they should be taught a method which, not only in their studies but in their future occupations, would economize their time and labor.

Moreover, the practice of shorthand conduces to an improvement of the common style of writing with those for whom the latter is a necessity, since by the use of the simple and definite stenographic characters the hand is trained to a lighter and more exact style.

3. The instruction in this art, which has been hitherto imparted in schools for the upper and middle classes, shows that the pupils are much delighted with the study of it, and that it gives an insight into the structure of the language which could not be so easily obtained in any other way. Not only language itself, but also the exterior form in which we learn to represent it to the eye by more or less simple and natural characters, is of the highest importance for the development of mental powers.

The time required for learning the system, compared with that demanded for other studies, is insignificant. Though the talent and industry of the pupils be different, a competent teacher should, in general, be able to impart a thorough knowledge of the system in about 30 lessons; greater freedom and rapidity will, of course, be acquired by more extended practice in reading and writing.

4. A good system of shorthand must be capable of being easily written with the speed of a fluent orator, and of being read after any length of time with the certainty and ease of ordinary long-hand, by any one who has learned the system. Besides, it must be accessible to every one who has acquired at least the most necessary elementary knowledge, for none should be debarred from enjoying the benefits of this beautiful art.

5. These results will be obtained by the following means:

1) The words are generally written according to their **pronunciation**.

But in order to increase the clearness and perspicuity, and not to deviate too far from etymology, we shall make some few etymological distinctions, which will be specified hereafter.

2) Every simple sound is represented by a **simple character**.

3) The vowels are for the most part expressed not by particular letters, but by the position of the consonant characters and, where it is necessary, by thickening these characters (**Symbolical vocalisation**).

4) The terminations and initial syllables which occur frequently are represented by stenographic characters of the greatest simplicity (**Affixes**).

5) Some words of frequent occurrence are only expressed by one or some of their elements (**Logograms** or **Sigils**).

6. The celebrated inventor of the most excellent system of German shorthand, **WILHELM STOLZE** of Berlin, resumes the most important principles of his method in the following words:

"A system of shorthand which is to serve at the same time for correspondence and commerce must be precise, that is to say: it must perfectly render the sound of every word. But this is only the case, when the letters which are dropped for the sake of brevity can be immediately restored in reading. Therefore the sound must always be rendered by the letter, and the omitted letter must be supplied by the rule."



## GENERAL RULES FOR THE STUDY OF THIS WORK.

7. The two first parts of this work, containing the most essential principles of our method, demand strict attention and particular diligence. The study of the other parts will be the easier, the better the principles of the two first have been comprehended.

The passages enclosed by parentheses [ ] may be passed over at the first study.

Before passing from any paragraph to the following, the student should feel sure that he perfectly understands the preceding one. For that purpose he should slowly write down in stenographic characters, without looking at the lithographed shorthand, every example we have given in our plates and translated in our "Key to the Plates"; then he should compare his writing with the model of the plates, and correct even the slightest deviation. He should repeat these exercises until he writes without any mistake. At last he should try to write the examples we have added at the end of the work under the title of "Writing Exercises". After having gone through these exercises with attention and perseverance for the first four parts and after having perused the last part and the "Reading Exercises" on the last plates, he will try to write from dictation, first slowly and then gradually faster. He should never neglect to read what he wrote himself.

In this way the student of shorthand may learn, even without the aid of a master, to write any text correctly and legibly, and gradually to follow lectures of professors and speeches of orators. Under the tuition of a good teacher he will, of course, make more rapid progress.

8. For the exercises of writing the stenographer requires good smooth paper, black and fluent ink, and good steel pens. In practice a good pencil is often more convenient than a steel pen. The pen or pencil should be held in the hand as when used for ordinary current writing.

The learner should always write on ruled paper, but the advanced stenographer who can write and read fluently, may do it without lines. The most suitable size for the characters and the distance between the lines will be seen from our plates.



## PART I.

# STENOGRAPHIC ALPHABET.

(Compare Plate I.)

9. We call the **line of writing**, or simply the **line**, the horizontal line (really ruled or supposed to be so) which we follow in writing as in the ordinary mode.

10. Our **stenographic characters** are simple signs borrowed from the characters of ordinary writing, and in order to obtain a sufficient number of such simple characters, we give them different dimensions.

11. The **measure for the height** of the stenographic characters is taken from ordinary writing. We take as a standard the current letter *n*, the height of which we regard as the unity of measure. We shall adopt characters of **simple** and of **double height**. Smaller characters are in general called signs of **half-height**.

As for the length of horizontal characters, we make a distinction between characters of **simple length** and **double length**.

It is to be observed that we here take into consideration only the relative size of the characters, for every writer may give the letter *n* the size most convenient to himself; however, we would advise the learner to adhere as much as possible to the model we have given in our plates.

12. The **slant** of most of our signs is that of the ordinary English writing from the right hand to the left, which is the most natural and convenient. The predominant uniformity of the slant of the signs is one of the most salient and essential qualities and principal recommendations of the newer German stenographic systems.

By this uniform slant of the characters the hand is less tired than by the geometrical systems, where the pen or pencil must be held as when used for drawing.

13. Similar signs will, in general, correspond to similar sounds. The characters are to be selected so as to make their relations of form harmonize as much as possible with their relations of power.

[14. By borrowing the simple signs from the characters of ordinary writing, the whole mechanism of shorthand will come

as near as possible to the mechanism of common long-hand. The shortest geometrical sign does not always offer at the same time the shortest and most convenient way for the writing hand.

It is the merit of the late Bavarian stenographer, FRANZ XAVER GABELSBERGER, (who was born in 1789, and died at Munich in 1849), to have been the first in Germany, who recognized that the geometrical characters of the English school of shorthand should be reduced to the more convenient elementary lines of current writing. In this respect, we must say that he has prepared the way for his great and learned successor WILHELM STOLZE (born at Berlin in 1798), who has carried the improvement of shorthand to the highest degree of perfection which it has as yet attained. GABELSBERGER himself spoiled his own system in the very first elements, principally by designating the liquid sound *r* by the sign  $\backslash$  sloped from the left to the right, which is contrary to the general slant of the characters and not sufficiently handy for so frequent and fluent a sound as *r*, and placing the signs of the labial consonants *v*, *f*, *p* below the line.]

15. The **sounds** of the voice are divided into two great classes: **vowels** and **consonants**.

**Vowels** are produced by a vibration of the vocal ligaments, and experience the slightest obstruction in passing from the larynx through the mouth or nose. They are the most subtle and variable sounds of language.

**Consonants**, on the contrary, are produced by a higher and more distinct degree of obstruction of the organs of speech.

"All sounds of language", says the eminent philologist, Professor JACOB GRIMM, "are divided into vowels and consonants; the former are more liquid, the latter more solid. The consonants may be called the bones and muscles of the language, the vowels that which traverses and animates the solid parts, blood and breath. Consonants seem to form, as we might say, the body: vowels, on the contrary, the soul. Upon the consonants depends the shape, upon the vowels the color; without vowels the language would be wanting in light and shadow, without consonants it would be wanting in the substance, on which light and shadow may fall."

[In the history of alphabetical writing the vowels are those elements which probably have gained at last a separate and distinct representation. The designation of the consonants has issued from the East, from one of the Semitic nations: the distinct and separate designation of the vowels by separate letters was added in Europe by the Greeks.]



## I. VOWELS.

16. We begin by exhibiting stenographic signs for the Latin vowel characters; their use for designating the different English vowel sounds will be explained hereafter.

As our system of shorthand is founded upon the linguistic system, the signs for the vowels were to be selected according to the mutual relation of vowels in the stock of Indo-European languages. It is certainly well known in England that the English pronunciation of the vowels as now written in English orthography has quite deviated from their original pronunciation, which is already found in nearly all the other languages of the same stock, for instance, in the Italian, Spanish, German, Danish, Polish, etc. Since in English every vowel may be pronounced in more than one way, it would be impossible to refer to phonetic laws, without having previously fixed the simple and original value of vowels. We, therefore, remark that in the following paragraphs we shall refer, not to the English *a, e, i, o, u*, but to the Italian *a, e, i, o, u*.

The Italian short *a* resembles most the *a* in *rather*, the short *e* is like the English *e* in *best*, the short *i* like the English *i* in *miss*, the short *o* almost like the English *o* in *nor*, the short *u* like the English *u* in *put*. The Italian long *a* is like the English *a* in *lard*, the long *e* like the English *e* in *there*, the long *i* like the English *ee* in *feel*, the long *o* like the English *o* in *home*, and the long *u* like the English *oo* in *room*.

17. All vowels are represented by characters of half-height. The **hair-stroke** or **connecting stroke** of **simple** or **double length** may supply their place according to certain rules (compare Part II.).

18. **i, a, u** are the three **primitive vowels**; they are represented by three originally distinct signs; the signs of *a* and *u* are thick or heavy.

**e** and **o** are **derived** and **feeble** vowels, the former lying between *a* and *i*, the latter between *a* and *u*; they are consistently represented by thin or fine characters, which agree in their figures with the signs of *a* and *u*, to which they come next.

**y**, when it represents a vowel, has in English the same sound as *i*, its character is a composition of two *i*'s.

A connecting stroke added to the signs of *e, a, o* gives the characters of **ei, ai** and the diphthong **oi**.

The vowel **â (au)** and the diphthong **ou** are represented by a stroke of half size sloping from the left hand to the right, thickened for the former, and fine for the latter.



The signs of **ai**, **oi**, **ui** are composed of their simple elements, and the sign of **eu** is formed by that of *u* preceded by a connecting stroke.

The German intermediate vowels **ä**, **æ** (French **ai**) lying between *a* and *e*; **ö**, **œ** (French *eu*) lying between *o* and *e*, and **ü**, **ue** (French *u*) lying between *u* and *i*, are expressed by the addition of a small slanting stroke to the signs of *a*, *o*, *u*.

### PHONETIC SCALE OF THE ENGLISH VOWELS.

19. As the Latin characters of vowels represent in English many various sounds, we have now to consider the system of these sounds.

[The number of vowel modifications is in English greater than in Latin and any other modern European language. In general, the more monosyllabic the words of a language have become, the more modifications of the vowel sounds does that language require. The Chinese language which is entirely monosyllabic, has the greatest number of vowel modulations of all languages.]

20. The vowels are divided into two classes: **short** vowels, and **long** vowels, but it is to be observed that the long vowels are not always exactly a reduplication of the short vowels.

21. Considered from the phonetic point of view, we find in the English language, if we neglect some slighter modifications such as are found in every language, six simple short vowels:

1	2	3	4	5	6
ī	ē	ă	ō	u	ū
as in: <i>ill</i> ,	<i>ell</i> ,	<i>am</i> ,	<i>on</i> ,	<i>up</i> ,	<i>bush</i> ,
and as many long vowels:					

ī	ē	ă	â	ō	ū
as in: <i>eel</i> ,	<i>ale</i> ,	<i>alms</i> ,	<i>all</i> ,	<i>ope</i> ,	<i>rule</i> .

22. The fifth short vowel, as in *up*, which we may call the *dark short u*, does not belong to the series of pure vowels, but to a middle series of vowels lying between the two branches *a*, *e*, *i* and *â*, *o*, *u* (in Latin sense). This middle series contains the German vowels *ö*, *oe* (lying between *o* and *e*) and *ü*, *ue* (lying between *u* and *i*), and our fifth English short vowel, lying between *ă* and *ō*. The Germans call the sounds *ä*, *ae* (near *e*, Engl. *ā*); *ö*, *oe*; *ü*, *ue* "Umlaute" (compare MAX MÜLLER, *Lectures on the Science of Language*, Lect. IX.). The French *eu* belongs to the same series, and lies between the German *ö* and the English *u*, very nearly like *ō*.

23. A modification of the vowel *i*, lying between *i* and *e*, is heard in the vowel suffix *y*, as in *army*, *happy* etc. „It is an *i*-sound rendered more guttural or approaching to *u* which in

older English was very uniformly represented by *ie* when final, as *onlie, merrie*“ (ELLIS, *Universal Writing and Printing*, pag. 7).

24. The modifications of the vowels *i, e, a, o, u*, as heard in the words *fir, myrrh, mere, clerk, heart, swear, or, more, fur, moor* etc., depending only upon the succeeding *r*, we do not regard as typical vowels which should be represented by particular characters.

25. Another modification of the vowels is the weakest **indistinct** sound, as pronounced in unaccented syllables, and generally coming next to the dark short *u*. Some alphabetists have designated this indistinct vowel by the Greek letter  $\epsilon$ , SCHMELLER and ELLIS by  $\epsilon$ , LEPSIUS by  $\epsilon$ .

26. In the scales given above, the vowels are arranged so that the basest ( $\check{u}$  and  $\bar{u}$ ), which form according to the philosophical and physiological researches of ROBERT WILLIS and H. HELMHOLTZ, in some respect, the foundation of the whole scales, occupy the last place, and the most treble vowels ( $\check{i}$  and  $\bar{i}$ ) have received the first place. From the first place they gradually descend in pitch to the last.

[In the tenth edition of his excellent *Manual of Phonography* Mr. ISAAC PITMAN arranges the vowels in the following order:

{ $\check{a}$	$\check{e}$	$\check{i}$	$\check{o}$	$\check{u}$	$\check{u}$
{ $\bar{a}$	$\bar{e}$	$\bar{i}$	$\bar{o}$	$\bar{u}$	$\bar{u}$

“Experience,” he says, “has shown that the present arrangement is more in accordance with the laws of phonetic writing, and more convenient for the writer.” But this latter order would have the disadvantage that  $\check{a}$ , which must be considered in the English language only as a dialectical modification of  $\check{a}$  or  $\bar{a}$ , would be separated too far from  $\check{a}$  and  $\bar{a}$ . For our system of shorthand, the more physiological order of the previous editions of the *Manual* seems to us to be preferable. (Compare: *Zeitschrift für Stenographie und Orthographie* VIII. 1 seq.)]

27. The first placed vowels of our scales  $\check{i}, \bar{i}$  we call **upper** vowels; the following ones, namely  $\check{e}, \bar{e}, \check{a}, \bar{a}, \check{u}, \bar{u}$ , we call **middle** vowels; the last, namely  $\check{o}, \bar{o}, \check{u}, \bar{u}, \check{u}, \bar{u}$ , we call **lower** vowels.

In some respect  $\check{o}, \bar{o}, \check{u}, \bar{u}$  may be ranked in the class of the upper vowels.

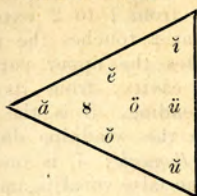
Respecting the articulating organs we consider  $\check{i}, \bar{i}, \check{e}, \bar{e}, \check{a}, \bar{a}, \check{o}, \bar{o}, \check{u}, \bar{u}$ , as **palatal** vowels,  $\check{a}, \bar{a}, \check{o}, \bar{o}, \check{u}, \bar{u}$ , as **labial** vowels.

More exactly A. J. ELLIS calls  $\check{o}, \bar{o}$  **palato-guttural**,  $\check{u}, \bar{u}$  **labi-palatal**.

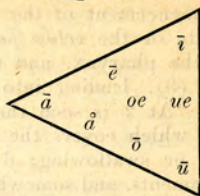
28. The various relations of the vowels will be still better understood if we arrange them into two triangles, thus:



## Short vowels:

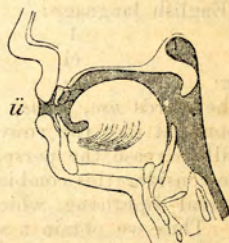
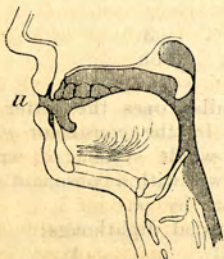
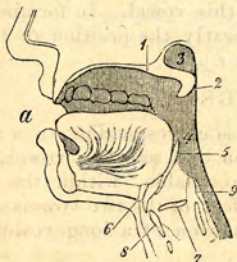


## Long vowels:



[29. For those who will enter somewhat deeper into phonetic researches it will be necessary to study works on Physiology (See §. 57). We must here confine ourselves to some very short observations.

The position of the organs of speech during the utterance of the three principal long vowels *ĩ*, *ā*, *ũ* and the German *ü* (French *u*) will be seen by the following figures copied from the diagrams of Professor ERNST BRÜCKE at Vienna.



They represent sections passing through the middle of the head and the organs of speech, dividing them into two equal parts.



In the first figure 1 indicates the termination of the hard and commencement of the soft palate; from 1 to 2 extends the soft palate or the *velum palati* which at 2 touches the posterior wall of the pharynx, and thus separates the upper part of the pharynx (3), leading into the nasal cavity, from its inferior part (4). At 2 is seen the *uvula* depending. 5 is the *epiglottis* or valve which covers the entrance to the windpipe during deglutition or swallowing; 6 is the *os linguale*; 7 is one of the vocal ligaments, and somewhat higher the false vocal ligament; 8 is the thyroid- or shield-shaped cartilage; 9 one of the arytenoid or pyramidal cartilages, on which the vocal ligaments are fastened, and upon the position of which depends, whether the glottis be open or closed in order to produce vocal sounds.

30. In forming the vowel *i*, the lips are broad, the tongue slightly elevated and stretched out, whilst, in forming the *u*, the lips are round and put forwards, the tongue drawn back in itself, so that in the forepart of the mouth a cavity is formed, the diameter of which is greater than its entrance and issue, which is the reason of the hollow sound of this vowel. In forming the German *ü* (French *u*), the lips have nearly the position of the *u*, the tongue nearly the position of the *i*.]

### DIPHTHONGS.

31. If the position of the organs corresponding to a vowel changes immediately into the position for another vowel, and this transition is effected in the same syllable, within the same opening of the mouth, so that the effect of the two vowels comes to the ear as a single beat of the duration of a long vowel, the effect is termed a **diphthong**.

32. There are three diphthongs frequently occurring in the English language:

	1	2	3
	ei	oi	ou
as in:	<i>ice,</i>	<i>oil,</i>	<i>owl.</i>

In the words *use*, *fume*, *issue* and similar ones the letter *u* is pronounced like the vowel *ü* preceded by the consonant *y*; but it will increase the perspicuity of the whole system of writing, if we consider this combination of a vowel with a consonant sound as a real diphthong, which we designate by *iu*.

Thus we obtain a scale of four usual diphthongs:

1	2	3	4
ei,	oi,	ou,	iu.

Another diphthong *ai* is in the common English language only heard in the word *ay* = *yes*.

## II. CONSONANTS.

33. The consonants are partly **voiced**, or **thick**, or **flat**, that is to say, accompanied by a vibration of the vocal ligaments, partly **unvoiced**, or **thin** or **sharp**, that is to say, not accompanied by a vibration of the vocal ligaments. They are divided into two principal classes: **liquids** and **rigids**.

34. The consonants are mostly represented by fine characters. The stress or thickening of them serves to determine at the same time, according to certain definite rules, either a certain vowel or another consonant of the same class

### I. LIQUIDS.

35. The liquids, which form in some respect a transition from the vowels to the rigid consonants, are divided into two classes:

- 1) **Vibratory sounds**, or **trills**.
- 2) **Resonants**, or **nasals**, or **hums**.

36. The **vibratory** or **oscillatory sounds**, or **trills**, are produced either by a vibration in the middle section of the mouth: **median trills**, or **r-sounds**, or by a vibration of the sides of the tongue: **side-trills**, or **l-sounds**.

37. The initial and medial English *r*, as in *row*, *merry*, *spirit* etc., is produced by a vibration of the tip of the tongue (*dental* or *lingual r*). The final English *r*, on the contrary, or the medial *r* after a long vowel, as in *are*, *year*, *beer*, *Mary*, *borne*, is produced very gently by a slight vibration of the root of the tongue and of the *velum palati* (*guttural r*). [There is also another *r* produced by the lips, used by German coachmen to stop their horses (*labial r*), but this does not occur in English. (See ELLIS, *Essentials of Phonetics*, pag. 48—61).

According to the opinion of some orthoepists, *r* is only pronounced before a vowel; when it terminates a syllable or is followed by a consonant, it affects the pronunciation of the preceding vowel, without being pronounced itself as a real consonant, in the same sense in which the ancient Indians looked upon their *r* as a vowel (Vide LEPSIUS, *Standard Alphabet. Sec. Ed.*, pag. 50. 51.).

In a practical stenography it is not necessary to distinguish the different modes of producing an *r* from one another, and even A. J. ELLIS has reduced for the English language the different *r*'s to only one single symbol.]

38. The second vibratory sound *l*, nearly related to *r*, is produced by a somewhat heavier imperfect vibration of the sides



of the tongue, the forepart of it being applied to the alveolar border of the palate, so that the breath issues between the lateral parts of the tongue and the grinders.

[Some modifications of the *l*-sound occurring in foreign languages may here be passed over.

The vibratory sounds *r* and *l* are ordinarily voiced in our languages. There are also in some dialects unvoiced vibratory sounds, but these are not so materially distinguished from the voiced as to make it necessary to distinguish them by peculiar signs in our system.

The near relation of *r* and *l* has had the effect that those sounds are often changed into one another, f. i. *Molly* = *Mary*, *Hally* = *Harry*, *Henry* etc. The old word *coronal*, Spanish *coronel*, has been altered by the French into *colonel*; the English now write this word in the French manner with a medial *l*, but pronounce it correctly, according to its true etymology, with a medial *r*. The Author in the *Phonetic Journal* for 1862, pag. 585 is mistaken, when he says: "We sound *r* for radical *l* in *colonel*, originally the commander of a *column*".

In some Italian dialects this change of *l* and *r* is of frequent occurrence; f. i. *coltello* and *cortello*, *altar* and *artar*, particularly in the Milanese dialect. Compare Latin *Palilia* and *Parilia* etc.]

39. The **resonants**, or **nasals**, or **hums**, are produced by the oral passage being closed so as to allow only a resonance in the buccal cavity of greater or less extent, while the *velum palati* is hanging down, and the sound issues through the nose. The resonants are always voiced. They are divided according to the point, where the oral passage is closed, into:

- 1) the **labial** resonant **m**,
- 2) the **dental** or **alveolar** resonant **n**,
- 3) the **guttural** resonant **ŋ** (**ng**).

40. The liquids *r*, *l*, *m*, *n*, are often immediately united with other consonants into a kind of consonantal diphthongs, as for instance: *br*, *bl*, *sm*, *sn*; they must, therefore, be represented by such signs of half-height or of simple height, as are particularly capable of being joined in the simplest and easiest manner to other characters, that is to say, by the circle and the undulatory line.

The vibratory sounds *r* and *l* have received similar signs, namely the circle, *r* of half height, and *l* of simple height. This character offers the advantage that it is capable of being drawn in two ways: either downwards in the direction of the hands on a dial, thus: ♂, or upwards in the inverse direction, thus: ♀.



The principal form of *m* is an upright undulatory line of simple height, that of *n*, on the contrary, a horizontal undulatory line of half-height.

Besides these principal forms *n* and *m* have received another auxiliary or additional form; that of *n*, called its *initial* form, is of simple height, that of *m* a horizontal stroke of double length.

The sign of *ng* is similar to the principal form of *n*, but of simple height and thickened.

## II. RIGIDS.

41. The other consonants, called **rigid consonants**, or **articulations**, or **interceptions**, are produced by a contact or an approach of the organs of speech.

They are divided, according to the degree of obstruction, in as much as the mouth at the point of articulation is either only narrowed, or completely closed and reopened, so that the stream of breath is entirely interrupted. Thus we obtain two great classes of rigids:

- 1) **Spirants, or continuants, or fricative sounds.**
- 2) **Explosives, or clausive sounds.**

42. According to the obstructing organs and the point where the contact or approach takes place, proceeding from the lips to the throat, the articulations or interceptions are divided into **labials**, **dentilabials**, **interdentals**, **dentals**, **alveolars**, **palatals**, **gutturals**, and **laryngals**, as shows the following

### *Synopsis of the Consonants:*

		Liquids		Rigids			
		Vibrat. sounds	Resonants	Continuants, or fricative sounds voiced (Buzzes)      unvoiced (Hissee)		Explosives, or clausive sounds voiced (Sonants)      unvoiced (Mutes)	
A.	Labials	R	m	w	(wh)	b	p
	Dentilabials			v	f		
	Interdentals			d(ɸ)	p(ʒ)		
B.	Dentals				{ ð c		
	Alveolars	r	n	z	s	d	t
C.	Palatals	l		ž, ž	š, š	[ǰ]	[č]
D.	Gutturals	q	ŋ	y	ç	g	k(c, ch, q)
	Laryngals				h		

## A. LABIALS.

43. The *labials*, **w**, **b**, **p** are produced by bringing the two lips towards each other. For *w* the lips are rounded, and a small oval aperture is left in the middle. The sharp fricative sound corresponding to *w* is sometimes used in lieu of *f*. In some dialects, the compound sound *hw*, which is in ordinary orthography perverted into *wh*, is pronounced like an unvoiced *w*.

In the *dentilabials* **v**, **f** the lower lip touches the upper teeth.

## B. DENTALS.

44. The flat *th* (**ḏ**), as in *thy*, *wreathe* (the modern Greek **ḏ**), and the sharp *th* (**ḑ**), as in *thigh*, *wreath* (the modern Greek **ḑ**), are fricative sounds in which the tip of the tongue is placed between the teeth as in a lisp, or sometimes only towards the edges of the teeth.

[The sharp sound of *th* and the dentilabial *f* come near to one another, the former being formed between the upper teeth and the foremost part of the tongue, the latter between the upper teeth and the lower lip. In the Russian language the sound of *th* has passed over into the sound of *f*; for instance: *Feodor* = *Theodore*, *Marfa* = *Martha*.]

45. The dental sound of the German **ß** is formed at the edge of the upper teeth, near the place where *th* is formed.

The dental sound of *c*, according to the opinions of the most celebrated English orthoepists, does not differ from the hissing sound of *s* (*cent* — sent, *cell* = sell), but this seems to me not to be exactly the case, *s* being ordinarily formed at the alveolar border of the palate, *c* on the contrary, somewhat deeper at the back of the upper teeth between *s* and **ß** or *th*. The order of these sounds is: *th*, **ß**, *c*, *s*, which are all somewhat different. (Compare the Author's Treatise: *Ueber die Physiologie und Orthographie der S-Laute*, Berlin, Franz Lobeck, 1863.) However this may be, the stenographic clearness will surely be increased by distinguishing these two letters.

The vocalised buzzing sound of *s* is in some languages represented by *z*.

The two explodents *d*, *t* correspond to the alveolar fricatives *z* and *s*.

## C. PALATALS.

46. In producing the two palatal fricative or rushing sounds **ž** = *zh*, French **j**, and **š** = *sh*, for which the Latin alphabet offers no simple letters, the base of the tongue is depressed, thus increasing the posterior portion of the local cavity, and making



the sound hollower. They may still be increased by putting forward the lips.

[There are two other palatal rushing sounds: the Polish *ś*, coming near to the Sanscrit *श्र*, and *ź*. In pronouncing these sounds the tongue is stretched out as in pronouncing the other palatals, especially the *ch* of the German *ich*, and only the tip of the tongue is withdrawn or turned down from the teeth so as to extend the cavity behind them only to the upper limit of the gum. (See LEPSIUS, *Standard Alphabet*. II. ed. pag. 70).]

47. *ġ* = English *j*, and *ċ* = Engl. *ch* are placed in the above table between parentheses, because they do not exactly express simple sounds, but compound ones, namely *dž* = *dzh* and *tš* = *tsh*, beginning with the explosives *d* and *t*, and terminating with the fricatives *ž* and *š*.

#### D. GUTTURALS.

48. The guttural articulations are produced by raising the back of the tongue towards the palate at a point more or less back, depending upon the preceding or following vowel.

To the voiced or flat fricative guttural *y* corresponds an unvoiced or sharp sound *ç* not occurring in English, but in Scotch and German. The German *ç* is either palatal, after the vowels *i*, *e*, *ä*, *ö*, *ü*, *ei*, *eu*, or guttural, after the vowels *a*, *o*, *u*, *au*.

The corresponding explodents are *g* and *k*.

In order to avoid errors, I have distinguished in the synopsis the guttural *ch* occurring in Greek and some other foreign words from the compound palatal sound *ch* = *tš*, by writing in the first case *ch*.

49. The laryngeal *h* is an unvoiced fricative sound produced immediately at the larynx. The other (Arabic) laryngals we may here pass over.

50. In the series of rigids:

{ w, v, b, d, z, d, ž, ź, y, g,  
{ (wh), f, p, p, s, t, š, ś, ç, k,

the upper letters (**buzzes** and **sonants**) are **voiced** or **intonated**, or **thick**, or **flat**, or **spoken**, that is to say, accompanied by a vibration of the vocal ligaments. The corresponding inferior letters (**hisses**, and **mutes**) represent precisely the same articulations, but **unvoiced** or **thin**, or **sharp**, or **whispered**, that is to say, without intonation, the glottis being open during their production.

51. In order to make similar distinctions in writing, the fricative sounds are represented by curved lines, the explodents, on the contrary, by straight lines, curved only, when necessary, at one end.

The corresponding thick and thin (voiced and unvoiced) sounds have, in general, received the same signs, which are



distinguished by the height. The unvoiced, sharp or thin sounds prevailing in the Romanic languages, have mostly received signs of simple height; the voiced, flat or thick sounds, on the contrary, prevailing in general in the Germanic languages, are mostly represented by signs of double height.

The **labials** are represented by characters curved towards the left hand (**concave signs**); the **gutturals** are curved towards the right hand (**convex signs**); the **dentals** are curved upwards (*z, s*) or have upright forms; the **palatals** *ž, š, ě, č*, have received a curve of contrary flexion, the upper part being curved towards the left hand, and the lower part towards the right hand. The last two are looped.

52. The two allied sounds of *th* both have signs of double height; the flat sound is distinguished by a loop from the corresponding sharp sound.

The sharp sound of *s* is, in general, represented by its upright or initial form of simple height; its flat sound by the sign of half height.

The letter *c* of the Roman alphabet represents either a dental sound, nearly resembling the sharp sound of *s* (compare §. 45), or the guttural sound *k*; in the former case it is always represented by its particular sign of simple height, in the latter case it may, in general, be supplied by the sign of *k*. Originally the Roman letter *c* only represented the guttural sound *k*. (See DIEZ, *Grammatik der Romanischen Sprachen* I. 231).

The characters of the dental explodents *d, t* are straight lines.

The sign of the consonant *y* is derived from its vowel character, the dots being dropped.

The guttural sound of *ch* has received a character of double height, pointing to the guttural class, and similar to the sign of the laryngal *h*, which is of simple height.

The signs of *ph* and *q* are derived from those of *w* and *ch* by an indentation.

There is no need of distinguishing the difference between the guttural and palatal sounds of *q* in our system, as it does not seem to be generally felt even by Scotchmen and Germans.

If it should be necessary to distinguish the sounds *ž, š* from *ž, š*, we may place an accent as diacritic mark over the signs of *ž* and *š*.

53. There being some simple characters left not employed for the designation of simple sounds, some compound consonants of frequent occurrence are likewise represented by simple letters, namely: *mb, mp, nj, nch, nk, st, hw (wh), qu, x, ct, xt*.

The signs of *mb* and *mp* are similar to the principal form of *m*, but of double height; *mb* (containing the thick articulation *b*) is distinguished from *mp* (containing the thin articulation *p*) by thickening.

*nj* and *nch* have similar forms of double and simple length, derived from the signs of *j* and *ch*, placed horizontally. The sign of *nk* (*nc*, *nch*, *nqu*), containing the thin articulation *k*, is the same as that of *ng*, but thin.

The principal form of *st* is similar to the initial form of *s*, but of double height; the auxiliary form of *st* is composed of the half-size form of *s* and of a *t* drawn upwards.

*hw* (*wh*) is represented by a sign similar to the character of *w*, but of simple height. *qu* = *kw* has received a form derived from that of *k*, and of double height. The character of *x* is compound and of simple height. A distinction between the two sounds of *x*, the sharp *ks* and the flat *kz* or *gz*, is practically not necessary. If we will distinguish them, we may give the flat sound a loop.

The characters of *c* and *x* receiving double height represent the compound consonants *ct* and *xt*.

### *Observations on the Choice of the Characters.*

[54. The idea, that letters which express sounds having a certain relation to one another, should themselves be analogous (§ 13), has also been accepted and carried out to a great extent in the admirable *Phonetic Shorthand* of ISAAC PITMAN, who has improved the older English shorthand of TAYLOR in so ingenious and excellent a manner, that his system, first published in 1837 under the title of *Stenographic Sound-Hand*, and in 1840 under the title of *Phonography*, must be considered as quite new and original, and as the best system that has existed in England till now, since TIMOTHY BRIGHT first invented his system of arbitrary characters, and since the publication of JOHN WILLIS' first modern shorthand alphabet, in 1602. But the stiff geometrical characters of the English system are not so convenient for the writing hand as the more fluent and organic characters of the German stenography.

The learned phonetician ALEXANDER JOHN ELLIS calls the idea "that letters which express sounds having a certain relation to one another, should themselves be analogous", a pretty but rather fanciful one. "We call", says he, "this idea **fanciful**, because none but an imaginary relation exists between the effect of a sound on the ear and that of a written symbol on the eye. We may, indeed, resolve that a given relation between



sounds shall be expressed by another given relation between symbols, but the latter relation can have none but a "fanciful" resemblance to the former. It is, however, a great assistance to the reader, when a relation between two classes of signs corresponds to the relation between two classes of phonetic elements as that between the whispered and spoken consonants". (*Essentials of Phonetics*, pag. 83.)

Though it is impossible to express the real interior nature of sounds in all their relations by adequate exterior visible characters, yet it is a great advantage of some modern systems of shorthand to have aimed at this result. By this principle in connexion with that of the organic articulation of the signs of words stenography has become not only much clearer and easier than it was before, but has also attained the rank of a most valuable scientific subject of study, and has shown the way which all future development of writing must take. In this sense we may not only speak of an *art of writing*, but also of a *science of writing*, as we speak of a *science of language*. Moreover, we obtain by this principle the great advantage, that a small incorrectness in writing will not generally cause a greater error in reading.

### *Order of the Alphabet.*

55. In a proper order of the alphabet the single letters ought to be arranged according to their natural affinities.

"The Semitic Alphabet", says R. LEPSIUS in the first edition of his *Standard Alphabet*, "from which our common order is derived, had originally itself an organic arrangement, which in course of time has been almost obliterated. At present the order of our alphabet appears utterly confused".

56. The most suitable order of the simple letters both for scientific purposes and for instruction seems to me to be the following:

*i, e, a, â, o, u (y); r, l, m, n, ŋ; w, v, f, ph, b, p; ð, þ, c, z, s, d, t; ž, š; y, ç, g, k (ch, q); h.*

The principles according to which this arrangement has been made are the following:

- 1) The consonants are preceded by the vowels.
- 2) The vowels are arranged according to their pitch.
- 3) The rigid consonants are preceded by the liquids.
- 4) The labial consonants precede the dentals, and these the gutturals.
- 5) The unvoiced consonants are preceded by the corresponding voiced.



This order of the consonants is, in general, opposed to that of the ancient Indian grammarians beginning with the gutturals *k, kh, g, gh* etc. (Compare the Author's Treatise: *Über die Anordnung des Alphabets*. Berlin, Dümmler 1858.). In common Dictionaries, Directories and similar publications, where convenience and practical utility only are aimed at, the usual European order of the letters will probably be still retained for a long time, but even in such works a generally accepted linguistic arrangement of the letters would offer great advantages for all nations.

57. For the whole theory of the sounds of language compare the following excellent works:

VON KEMPELEN, *Mechanismus der menschlichen Sprache*, Wien 1791.

ROBERT WILLIS, *On the Vowel Sounds and on Reed Organ Pipes*. (*Transact. of the Cambridge Philos. Soc.* III, 231—268.)

ROB. WILLIS, *On the Mechanism of the Larynx*. *Ib.* IV, 323—352.

R. LEPSIUS, *Standard Alphabet*. *Sec. Edition*.

E. BRÜCKE, *Grundzüge der Physiologie und Systematik der Sprachlaute*, Wien 1856.

ISAAC PITMAN, *Manual of Phonography*.

A. J. ELLIS, *Essentials of Phonetics*. London 1848.

A. J. ELLIS, *Universal Writing and Printing with ordinary letters*. Edinburgh, 1856.

H. HELMHOLTZ, *Lehre von den Tonempfindungen*,

R. L. TAFEL, *Investigations into the Laws of English Orthography and Pronunciation*. New York, 1862; and all the other publications of ISAAC PITMAN and the adherents of the English phonetic school, which has accomplished so much in this branch of science.]

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## PART II.

### PRINCIPAL SYLLABLES.

(Compare Plate I—V.)

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58. The stenographer divides polysyllables according to their etymological articulation and composition; for instance, the word *definite* is not divided as we speak: *def-i-nite*, but in the following manner: *de-fin-ite*, in which the etymological constituent parts are clearly represented to the eye.

"The articulation", says that great philologist and profound thinker, WILHELM VON HUMBOLDT, "is the very essence of language; there is nothing in language that might not be as well a part as

a whole; the effect of its perpetual action depends upon the facility, exactness and accordance of its separations and compositions. The idea of articulation is its logical function, as well as that of thinking itself".

Abstracted from phonetic corruptions, the form of language must always correspond with the form of thought, and the writing must express this form as nearly as possible.

59. Some initial syllables which occur frequently are represented, as we shall see hereafter, by characters, the position of which depends upon the following syllable, they are therefore called *prefixes*; for instance, in the words *become*, *mistake*, *repartee*, *confirm*, *adjudgment*, the syllables *be-*, *mis-*, *re-*, *con-*, *ad-*, are prefixes.

60. The first syllable of a word which has no prefix, or the first syllable after the prefix, we call the **principal** syllable of the word. For instance, in the words we have quoted above, *come*, *take*, *part*, *firm*, *judge*, are the principal syllables.

61. The principal syllable is for the most part also the **radical** syllable of the word; but there are also many cases in which this is not exactly the case, because in all languages many words have undergone by phonetic corruptions such alterations as obscure the primitive form and prevent the immediate recognition of the true etymology; for instance, in the words *parole*, *cousin*, we could not exactly say that *par-*, *cous-*, were the real etymological roots, but this does not prevent our dividing them in stenography in the following manner: *par-ole*, *cous-in*, analogically to the words *id-ol*, *lat-in*.

This is the reason why we speak, in general, not of a radical, but of a principal syllable. It is essential to observe that all our decomposition of words has only for its object to render the writing more rapid and clear; we do not pretend to reduce all words to their real roots, or always to represent the root in all its purity; this is not the purpose of stenography, which must be accessible to every one, and besides, it would be impossible.

62. In a monosyllable, or in the radical or principal syllable of a polysyllabic word, the consonants which precede the vowel or diphthong are called **initial consonants**; the consonants which follow the vowel are called **final consonants**. The vowel itself may be either **initial vowel**, as in *imp*, *art*, *hour*, or **medial vowel**, i. e. placed between two consonants, as in *him*, *fall*, *found*, or **final vowel**, as in *he*, *no*, *may*, *maw*.

The initial consonants as well as the final ones may be either **simple**, as for instance: *r*, *l*, *b*, *p*, *d*, *t*, *sh*, *th*, or **compound**, as for instance: *br*, *bl*, *shr*, *thr*, *sp*, *st*, *spr*, *str*.



Syllables which contain an initial consonant and a final one are called **closed syllables**, all the others are called **open syllables**.

63. As an introduction to the explanation of the method of designating the elements of the principal syllables in our stenographic system we quote the following well-known sentence of WILHELM VON HUMBOLDT:

"The division of a simple syllable into a consonant and a vowel, in as far as we are to imagine both as independent of each other, is only an artificial one. In nature, vowel and consonant determine each other in such a manner that they form to our ear only one undivided whole. If therefore the writing is to reproduce this natural result, it will be more correct to treat the vowels not at all as proper letters, but only as **modifications of the consonants**".

It is of importance that the student of stenography should well understand the sense of these words, in order to comprehend fully the method according to which we compound in our system of shorthand the shapes of words, and particularly the mode of expressing the vowels of the principal syllables in one stroke with the preceding consonant.

64. The question is now, which are the simplest, clearest, and most convenient modifications of the sign of a consonant?

The simplest and best means to be found for this purpose are modifications of the stress and of the position, provided we do not go too far in the application of these means.

Two degrees of stress: a **fine** and a **thick** stroke, may always be easily distinguished. The curved letters, when written with stress, should, in general, be thickened in the middle only, and taper off towards each extremity.

As for the position, the use of a line in writing immediately affords three positions, namely: **on the line**, **above the line**, and **below the line**.

By the combination of these two means with an appropriate application of the connecting stroke, we shall be able to represent a sufficient number of vowel modifications.

### 1. MEDIAL VOWELS.

65. We begin with the mode of representing symbolically the medial vowels of the monosyllables and principal syllables. These form, as it were, the most interior and subtle part, the soul, or the pith of the principal syllable.

The connecting stroke of simple or double length, producing at the same time the separation and the connexion of the initial consonant and the final consonant, is the general means of

representing the medial vowel. In the first case the connexion is called **short** or **close**, in the second case it is called **long**. The short vowels are, in general, represented by a short connexion: the long vowels by a long connexion.

66. The initial consonant is written either **finer**, or **thick**, either **above the line**, or **on the line**, or **below the line**, according to the following rules:

The thick initial represents the primitive vowels *a, u*; the thin initial indicates *i* and the feeble vowels *e, o*. The **upper** vowels are, in general, represented by the position above the line, the **middle** vowels by the position on the line, and the **lower** vowels by the position below the line, diphthongs by a different position of the initial and final consonants.

According to these principles, we represent

**1) Above the line**

ĩ by fine initial and short connexion,  
ȳ by thick initial and short connexion,  
ī by fine initial and long connexion,  
iu by thick initial and long connexion;

**2) On the line**

ě by fine initial and short connexion,  
ei by fine initial and long connexion,  
ǣ by thick initial and short connexion,  
ē by thick initial and long connexion;

**3) Below the line**

ō by fine initial and short connexion,  
ȝ by fine initial and long connexion,  
s by thick initial and short connexion,  
ū by thick initial and long connexion.

ȳ may, in general, be designated in the same manner as ĩ, but should it be desirable to distinguish it from ī, we may employ the thick initial consonant instead of the fine. ȳ always may be designated like ei, (English ī).

For the English ei (ey), as in *reign, deign* etc., when we will distinguish it orthographically from ē (Engl. ā), as in *pate*, the fine initial consonant is placed on the line and the final consonant one step above the line with a long connexion.

For ā (au, aw) the thick initial consonant is placed on the line, and the final consonant below the line with a short connexion; but in cases in which the sound ā is sufficiently indicated by the final consonant, as in *ball, small, call*, and similar words, the latter may be put evenly on the line.

For oi the initial consonant is put below the line, and the final consonant one step higher with a long connexion. {



For *ou* the fine initial consonant is put below the line and the final consonant below the line with a short connexion.

67. The third long vowel *ā*, as in *balm*, *calm* etc., may, in general, be represented in the same manner as the short *ă*, as being accurate enough for common purposes. But where it might be necessary to distinguish it phonetically from *ā*, we may put the final consonant half a step higher.

The modification of *ă*, near *ǒ*, depending on a preceding *w*, *wh*, or *qu*, as in *wash*, *wan*, *swarm*, *wharf*, *quash*, *quarter*, *squab*, etc. will be better expressed like *ă*, than like *ǒ*.

The sixth short vowel *ũ*, besides the words *would*, *should*, *could*, the designation of which will be learned afterwards, occurs only in the two following series of very few words:

1) *full*, *bull*, *pull*, *puss*, *bush*, *push*, *put* etc.

2) *wolf*, *wood*, *hood*, *stood*, *good*, *foot* etc.

In the words of the first series we may represent it, without any mistake, in the same manner as *8*, in the words of the second series in the same manner as *ū*. But where it might be desirable to distinguish it phonetically from *8* or *ū*, we may put the final consonant half a step higher than the initial consonant. In words of foreign languages, as *Humboldt*, *Stuttgart*, this vowel will be designated as *8* in English words.

The modifications of the vowels, as heard in the words *fir*, *year*, *clerk*, *heart*, *swear*, *or*, *four*, *cur*, *moor* etc., only depending upon the succeeding *r*, are designated in the same manner as the pure vowels. (Compare § 24.)

68. We may illustrate all the rules given above by the following scheme, in which the long connexion is indicated by a hyphen and the thickening of the initial consonant by thick letters:

*ĩ ī- y iu- ě ei- ă (ā) - a u ē- o i*  
          u      u ǒ ǒ- o 8 (ũ) ū-

69. The designation of the foreign vowels *ā*, *ae*, *ō*, *oe* (French *eu*), *ū*, *ue*, is to be seen from the plate.

The German *au*, *eu* may be written as the English *au*, *ou*, but with a long connexion.

As for other diphthongs or digraphic vowels of foreign languages which may occur, the first vowel is indicated in the manner described above, and the following is written literally.

## 2. INITIAL CONSONANTS.

70. Before we consider the method of designating the initial and final vowels, the learner must be made acquainted with the rules for the designation of the initial and final consonants.

71. The initial consonants are the most solid and prominent part of the principal syllables. Where we have different characters, as for *n*, *s* etc., the initial consonant is, therefore, represented by the higher and upright sign.

72. *r* and *l*, as initial consonants, are ordinarily drawn upwards, thus *Q*, but when the final consonant is higher and bent in its upper part from the left hand to the right, in the case of a short connexion, it will be preferable to draw them in the inverted manner. thus *Œ*.

73. *n* and *s* are represented by their upright forms of simple height, which are, therefore, called their initial forms; *m* and *st* are represented by their principal forms.

74. *c*, where it has the sound of *k*, is mostly supplied by the sign of *k*. In Romanic words which have quite preserved a Latin form, some scholars will perhaps prefer to retain the Latin *c*.

75. The double and treble consonants which have not received simple signs, must be immediately connected, that is to say, without a connecting stroke between them. This will be obtained either by interlacing their characters with each other, or by placing the preceding higher than the following.

### 3. FINAL CONSONANTS.

76. The final consonant is, in general, more subordinate and more variable in the language than the initial consonant. It is called **pure**, when it does not contain a consonant of flexion or of another word; in the other case it is called **mixed**. *rs*, for instance, is pure in the words *Mars*, *corse*, *horse*, where *s* appertains to the radical or principal syllable of the word, but it is mixed in: *he hears*, *new year's day*, *there's*.

77. *r* and *l* as final consonants, joined to the connecting stroke, are ordinarily drawn downwards; if a suffix of lower position follows, it is sometimes preferable to draw them in the other manner.

78. *m* and *n* are represented by their principal form; the initial form of *n*, as final consonant, represents *nt*, and thickened *nd*.

79. The thin or hissing sound of *s* is represented by the initial form of this letter, the thick or buzzing sound (*f* = *z*) by its half-sized form; the latter is also generally employed for the *s* of flexion. *st* is represented by its principal form; the auxiliary form is employed in the mixed final consonant, for instance, *thou hearest*, *thou comest*, and sometimes in the compound final consonant, as in *bolster*, *maltster*, *hamster*, *spinster*, *lobster*, *youngster*.

For the final consonants *n*, *l*, *z*, the long connexion is expressed by tracing their characters broader.



80. *c* receives, in general, its proper character only where it has its dental sound; where it is to be read like *k*, it is mostly supplied by the character of this sound (compare § 74). *ch* and *qu* at the end of a syllable may also mostly be supplied by the sign of *k*.

81. *t*, for the sake of facility, may be traced upwards in double height; in a more inclined situation it indicates the long connexion.

In the haste of practice *d* belonging to the past tense of verbs may be written upwards like *t*.

82. *ph* may be supplied by *f*.

The other signs of our alphabet are employed in the same manner as for initial consonants.

83. The doubling of a consonant is expressed by thickening its character.

The Greek *pph*, *tth*, *cch*, representing the reduplications of the Greek aspirates *ph*, *th*, *ch*, which have afterwards passed into the corresponding fricative sounds, may be represented by thickening the signs of *ph*, *th*, *ch*.

The English *j* and *ch*, which represent compound sounds, cannot be doubled, but only the first element they contain, that is *d* or *t*; thus we may say that *dj* and *tch* represent the doubling of *j* and *ch*, in a similar sense as the German *tz* = *tts* represents the doubling of *z* = *ts*. Therefore, *dj* and *tch* may be distinguished from *j* and *ch* by thickening the corresponding signs.

84. As in our method of vocalizing we always distinguish the short medial and initial vowel from the long by the length of the connecting stroke, it would, in general, be unnecessary to keep up the doubling of consonants at the end of words; we could write, in accordance with ISAAC PITMAN'S *Phonography*, without risk of mistake: *hel*, *stif*, *eb*, *ad*, *blak*, *kis*, etc., instead of: *hell*, *stiff*, *ebb*, *add*, *black*, *kiss*; however, our designation of the doubling of the final consonants not requiring any time, we prefer not to deviate from the common orthography, where it is not necessary for the sake of clearness and brevity. But we do not regard the dropping of the doubling of the final consonant as a fault.

85. The compound consonants which have no simple signs must be immediately connected, without a connecting stroke between them. This will be obtained in the same manner as for the initial consonants, either by interlacing the characters with each other, or by placing the preceding character higher than the following.

86. The affixed *th*, as in *warmth*, *length*, *width*, *depth*, *fifth*

may be drawn upwards. In words ending in *ther*, as *feather*, *father*, *mother*, *brother*, *th* may also be written upwards.

#### 4. INITIAL VOWELS.

87. *ī*, *e*, *ō*, as initial vowels, are represented by the short connecting stroke; *ē*, *ei*, *ō* by the long connecting stroke, combined with the proper position of these vowels. The other initial vowels are represented literally, *ū* by the broader sign of *u*, and *iu* by the sign of *u* placed above the line; but often when a compound consonant follows, *a* and *u* may be expressed by the connecting stroke and thickening the next consonant.

The scheme for the symbolical representation of the initial vowels is:

$\begin{array}{c} \text{ī} \quad \text{ē-} \\ \hline \text{ē-} \quad \text{ei-} \\ \text{ō} \quad \text{ō-} \end{array}$

#### 5. FINAL VOWELS.

88. All the final vowels of monosyllables or accented principal syllables are long ones or diphthongs.

The fine initial consonant, without a connecting stroke, placed above the line represents *ī*, on the line *ei* (*y*), below the line *ō*. With the connecting stroke placed below the line, it represents *oi*.

The thickened initial consonant, without a connecting stroke placed above the line represents *iu* (*ew*), on the line *aw*, below the line *ū* (*oo*). With a connecting stroke placed on the line, it represents *ay*.

The rules given above may be illustrated by the following scheme:

$\begin{array}{c} \text{ī} \quad \text{iu} \\ \hline \text{ei} \quad \text{aw} \quad \text{ay-} \\ \text{o} \quad \text{oi-} \quad \text{ū} \end{array}$

*ā* and *ow* are written literally.

As for other diphthongs and compound vowels, the first vowel is indicated in the manner described, and the succeeding ones are written literally.

#### 6. WORDS CONSISTING ONLY OF VOWELS.

89. Vowels which by themselves represent words without any consonants are written literally on the line. See pl. 1: *I* (*eye*), *a*, *ay*, *o* (*owe*), *ewe*, *awe*.



### *Observations on the Symbolical Vocalization.*

[90. As shorthand would be much too slow and wearisome if the vowels were represented at the side of the consonants in the same manner as in common writing by particular stroke-letters, almost every inventor of a shorthand system has tried to designate the vowels in some other manner together with the consonants, and the most characteristic differences of the various systems, besides those we have already mentioned, principally consist in their different manner of vocalizing.

There are three principal manners of designating the vowels in shorthand, namely:

- 1) by isolated dots and short strokes at the side of the consonant strokes;
- 2) by variations in the form of the strokes which represent the consonants, in their final part;
- 3) by the position (either absolute, or relative), and resp. thickening of the consonant strokes.

The first method is principally developed by English stenographers, and the system of PITMAN is by far the best and most ingenious, in this direction. But it must be remarked that PITMAN has already gone farther in his Logograms, where he has adopted the third principle of indicating the vowel by giving the consonant strokes themselves different positions against the line.

The second method has been first applied by the French stenographer COULON DE THEVENOT (compare *Mémoires de l'Académie. Paris 1787*). Then it has been improved by L. F. FAYET (*Paris 1832*). Amongst the German stenographers, this principle has been adopted by M. RAHM and L. ARENDS of Berlin. The French Academy has recommended this principle, but it is too complicated, and its practical success has always been insignificant.

The third method is developed in the best and most ingenious manner by W. STOLZE.

The vocalization in the system of GABELSBERGER is an extremely complicated mixture of the two last principles, and by placing the labial consonants *v, f, p* below the line, GABELSBERGER has in a high degree infringed all his rules for the formation of the signs of words, and uselessly deprived himself of the best means of a consistent and uniform vocalization. (Compare STOLZE, *Lehrgang der deutschen Stenographie. 3 ed. § 13—15.*)

ISAAC PITMAN has applied the thickening of the strokes for another purpose, namely to distinguish the thick or voiced consonants from the thin or unvoiced, thus:

\ p	t	/ č	— k	\ f	( ħ )	s	/ š
\ b	d	/ ġ	— g	\ v	( đ )	z	/ ž

If the stress of the consonant characters might not be of more use to distinguish the vowels from one another, and thus to dispense with the application of isolated dots, we should heartily assent to this application of the stress. For the distinction of the final consonants *mp, mb; nt, nd; nk, ng*, we have adopted the same principle. (Compare our Treatise: *Über den Unterschied der Consonantes tenues und mediae*. Berlin, Dümmler, 1862).

91. The method in shorthand of expressing the vowel at once, with the consonant giving the same sign a different meaning by a different position, may be considered as a beautiful analogy to our ingenious arithmetical system of position. ALEXANDER J. ELLIS says in his *Essentials of Phonetics*, pag. 82, on this principle:

"We have introduced the element of position as a part of a sign, so that the same sign is made to represent different things under different circumstances. But as this effect of *position* in modifying the value of a symbol is not always very clearly understood, it may be worth while to add a few illustrations. Nothing can be more definite or fixed than the meaning of the Arabic numerals 1, 2, 3 etc., yet the meaning of 2 is different in 32, 23, 3<sup>2</sup>,  $\sqrt[3]{3}$ ,  $\frac{3}{2}$ ; and this meaning is due to position entirely in the three first instances, and chiefly in the two last . . . There is no phonetic objection to a change in the value of a symbol, corresponding to a change of position, provided the change be known and invariable, although there may be a practical objection arising from the difficulty of recollecting the law of change. We have, therefore, a perfect right to employ this principle, when convenient."

In his celebrated *Exposition of the System of the World*, LAPLACE, the illustrious French mathematician and astronomer, makes the following observations: "It is from the Hindoos that the ingenious method is come to us of expressing all numbers by ten characters, giving them at the same time an absolute value, and a value of position: a fine and important idea, which seems to us now so simple that we scarcely remark its merit. But this simplicity itself and the extreme facility which results from it for all our calculi raise our arithmetical system to the first rank of useful inventions, and the difficulty of arriving at it becomes evident when we consider that it escaped the genius of Archimedes and Apollonius, two of the greatest men of whom antiquity can boast."

A similar simplicity and exactness must be aimed at in the stenographic representation of vowel sounds. How far the system



we have developed in this work, has attained this desirable aim, we beg respectfully our benevolent fellow-stenographers beyond the channel to recognize.]

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## PART III.

### SECONDARY SYLLABLES.

(Compare Plate V—X.)

92. In polysyllables which are not evidently compounded of two or more principal syllables, the prefixes and all syllables which follow the principal syllable, are called **secondary syllables**, or **formative syllables**. For instance, in the words: *metal*, *arena*, *acerb*, *cistern*, *going*: -al, -ena, -erb, -ern, -ing are secondary syllables.

93. The accent falls in English either on the principal syllable or on a prefix; the succeeding formative syllables are mostly unaccented, or have only a secondary accent. In familiar conversation and rapid talking the vowels of unaccented syllables are often weakened to an indistinct sound, or even totally swallowed up, without any fear of being unintelligible. Consequently it would seem sufficient for shorthand to represent the vowels of unaccented secondary syllables in a general manner without any special distinction. Yet the rules of our system must enable the writer to distinguish further all the different vowel sounds of the secondary syllables.

94. The consonants of the secondary syllables which follow the principal syllable are written according to the rules given for the final consonants of principal syllables.

95. The vowels of the secondary syllables which follow the principal syllable are expressed either literally, or by the relative position, and, when necessary, by the stress of the following or preceding consonant, according to the following rules:

1) If the vowel of the principal syllable of a word is immediately followed by another vowel, etymologically appertaining to the former or not, the former is represented symbolically after the rules given for the vowels of the principal syllables, and the following is written literally, yet often *i* may be expressed by the superior position of the following consonant, *a* by thickening the next consonant, *o* and *u* by the inferior position of the following consonant, thickened in the case of *u*.

When the first vowel is *â*, or *ou*, as in *drawer*, *bowel*, the *â* or *ou* must be written literally on the line.

2) *ĩ* and *ĩ* of the secondary syllable are ordinarily expressed by the superior position of the succeeding consonant.

3) *ie* is expressed in the same manner as *i*, but with a long connexion.

4) *ẽ* between consonants is rendered by the short connecting stroke. Consonants which cannot be pronounced without an intermediate vowel may be immediately combined: no other vowel being marked, *ẽ* should be supposed.

5) *ei* between consonants is represented by the long connecting stroke.

6) *ã* of the secondary syllable is expressed literally. Except in the following cases:

a) preceded or followed by a compound consonant which is not represented by a simple sign, it may be expressed by thickening the next consonant.

b) The consonants *w*, *v*, *f*, *ž*, *š*, *y*, *č*, *h*, *st*, *qu*, *x*, *ct*, *xt*, none of which are ever doubled, express by their thickening a following *a* of the secondary syllable.

7) *ē* (English long *a* or *ai*) is expressed in the same manner as *ã*, but with an connecting stroke added.

8) *o* of the secondary syllable is ordinarily expressed by the inferior position of the following consonant; before a double consonant it is expressed literally.

*ø* is expressed by the lower position and thickening of the following consonant; before double consonants and before *nd*, *nt*, *mb*, *mp*, *ng*, *nk*, it is represented literally.

10) *ū* (*oo*) is expressed by the sign of *u*.

11) *iu* is expressed like *ø*, but with a long connexion.

12) In all cases where the above rules do not determine any other manner, the vowels of the secondary syllables are represented literally.

96. When a vowel is elided, the consonants may be immediately combined, and the apostrophe may be dropped, for instance, *gen'rous*, *lib'ral* may be written like *genrous*, *libral*.

## AFFIXES.

97. The most important initial syllables and terminations which occur frequently are represented by stenographic characters, the position of which depends upon that of the principal syllable of the word; they are, therefore, called *affixes*.



The affixes are divided into *suffixes*, which follow the principal syllable of the word, and *prefixes*, which precede it.

### A. SUFFIXES.

98. The terminations frequently occurring are represented by suffixes, the signs of which in most cases result immediately from the rules we have given for the secondary syllables.

The signs of the suffixes are for the most part immediately connected with the principal syllable. Some few suffixes only (*less, fold, some, dom*) are generally separated from it by a small interval. In the first case they are called *connected*, in the second case we call them *detached*, or *postposed*.

99. After a principal syllable which terminates with a vowel, the suffixes which might be confounded with a final consonant, must be written half a step higher, or at length.

100. If one of the dental consonants *z, s, c, d, t* is followed by a suffix beginning with an unaccented *i* followed by another vowel, as for instance: *ier, ient, ience, ial, ion, ious, eous, ual, uate, ure, ule, une, etc.*, it is generally changed into the palatal sound *ž* or *š*, but this alteration of the sound will be left unexpressed in shorthand, because such an alteration would render the recognition of these words more difficult.

101. The terminations which are not found in our list are written according to the general rules given for the secondary syllables.

### B. PREFIXES.

102. The prefixes are either prepositive particles which enter into inseparable composition, or the first part of compound words, or words which are subordinated to the following word.

The sign of a prefix is either immediately connected with the principal syllable or word, or separated from it by a small interval. In the first case it is called *connected*, in the second case we call it *preposed*, or *detached*. Thus we may distinguish, for instance: *insufficient* and *in sufficient*.

Every prefix which cannot be confounded with an initial letter will be connected with the principal syllable in the most convenient manner; all the others ought to receive a position which clearly shows the difference.

A word may have more than one prefix.

103. The prefixes are divided into three classes:

- 1) *Euphonic Prefix*,
- 2) *Prefixes of Composition*,
- 3) *Proclitic Prefixes*.

## EUPHONIC PREFIX.

104. We call *euphonic prefix* the *e* which has arisen before an *s impurum* (*sm, sp, sc, sq . . .*), as for instance in the words *espouse, espy, esquire, estate*, where the *e* is not a real prepositive particle, but only a sound which serves to facilitate the pronunciation of the initial consonant of the root. But this prefix cannot always be separated distinctly from the prefix of composition *e* (*ex*). It will, therefore, be represented in the same manner as the latter. (See the list of prefixes.) Sometimes we may also write words of this class as if the euphonic *e* were the principal vowel of them, although, in general, I prefer to write it as a prefix.

## PREFIXES OF COMPOSITION.

105. Some prefixes of Greek or Latin origin drop or assimilate often their final consonant; they appear, therefore, in different shapes, which are, however, often represented in our system by the same character, which is nevertheless selected so as to exclude every error.

106. In cases where the initial *s* of the radical part of the word is changed by the influence of a preceding prefix into the voiced sound of *s*, as in *preserve, present, desert* etc., we may nevertheless employ the initial form of *s*, though it may also be permissible in such cases to write the prefix as the principal syllable, and then to employ the half-sized form of *s*.

107. Besides the examples we have given in our list of prefixes, some words will also be found immediately derived from a prefix, as for instance: *contrary, extreme, extremity* etc.

108. The prefixes which are not found in our list will be regarded and represented as principal syllables, as the form *um*, which occurs only in the words *umpire, umpirage*.

Moreover we do not employ the prefixes, when there is nothing to be gained by it, as in the words *offer, suffer, sedition*, or when they are not easily recognized as such, or when the root of the word is so much altered that there does not remain a distinct syllable of it, as in *rest, parable, answer*.

Sometimes, on the contrary, for the sake of rapidity, we employ a prefix in a word, the origin of which does not exactly admit of its application, as in *admiral*, which does not contain the Latin prefix *ad*, but is derived from the Arabic, or when the etymology is quite unknown. Thus we may write the word *antimony*, as if it were composed of the Greek *anti* and *mony*, although this is not the true origin of the word.



109. Sometimes it may be convenient to distinguish verbs and substantives or adjectives with a different accent, as for instance: *to présent* and *the présent*, by employing in the first case the prefix *pre*, and writing in the second case the first syllable of the word, as if it were the principal syllable.

### PROCLITIC PREFIXES.

110. The most important proclitic prefixes are the articles and prepositions.

### ARTICLES.

112. The definite article *the*, which is weakened from the Anglo-Saxon demonstrative pronoun: *se*(þē), *seó*(þeó), *þät*, Gothic\*) *sa*, *sô*, *þata*, is represented by the short horizontal stroke, the auxiliary vowel sign.

The indefinite article *a*, *an*, derived from the Anglo-Saxon numeral *ân* (Lat. *unus*), but pronounced more slightly, is represented by the sign of long *a*.

The broad signs of *o* and *u* represent: *of the*, *to the*; *of a* (*of an*) and *to a* (*to an*) are composed by their elements.

As the articles, after having lost their original power, are not accented as separate words, but passed over hastily in pronunciation as mere prefixes to the general term which they serve to individualize, their signs are in our shorthand generally connected as prefixes with the following substantive, adjective, numeral, or pronoun.

### PREPOSITIONS.

113. Most of the prepositions are represented by prefixes and connected with the following substantive, adjective, numeral, or pronoun. They will not be connected, but only preposed or detached, when the connexion might occasion any confusion with a compound word (compare § 102), or when the connexion is not sufficiently convenient.

Some prepositions always retain their primitive place against the line. This is, in general, the case for the compound prepositions, as *around*, *along*, *amongst*, etc.

The signs of the prepositions are found partly in the list of prefixes, partly amongst the sigils of formwords.

\*) The correct form is properly not *Goth*, *Gothic*, but *Got*, *Gotic*; Anglo-Saxon *Gota*, plur. *Gotan*. (Vide: MOLLENHOFF in HAUPT'S *Zeitschrift für deutsches Alterthum* IX, 244.)

## PART IV.

### COMPOUND WORDS.

#### PROPER NAMES AND FOREIGN WORDS.

(Compare Plate X.)

##### 1. EVIDENT COMPOSITION.

114. As for words which clearly contain two or more principal syllables, as *witchcraft*, *shipnail*, *rosetree*, *grasshopper*, etc., where the composition is evident and still felt by the writer, the stenographer writes separately every part of the composition after the rules given for simple words, and places them close together. Where it is convenient and does not prevent perspicuity, the parts are connected with each other.

Some radical syllables which occur frequently in compositions are treated as affixes. (See the lists of prefixes and suffixes).

##### 2. DOUBTFUL COMPOSITION.

115. For words, the composition of which is not perfectly clear at first sight, as f. i. the word *daisy* (*day's eye*, Anglo-Saxon *dāges eage*), *gospel* (originally *god-spel*, *God's word*, or, according to others, *good tidings*), *gossip* (originally *god-sip*), *window*, *pamphlet*, *augur*, etc., we shall regard the first radical syllable as the principal syllable of the whole word, and shall write all the other syllables according to the rules given for secondary syllables. The case is the same when the writing will thus become more rapid.

#### PROPER NAMES AND FOREIGN WORDS.

116. Proper names, ancient words, and words borrowed from a foreign language which are not yet wholly accommodated by frequent use to the laws and manners of English words, may, in general, be written either after their pronunciation, or literally. The momentaneous need must here often decide which way we must take. For names the orthography of which may be supposed to be generally known, as e. g. *Glocester*, *Leicester*, *Wor-*



*cester, Greenwich, Harwich, Norwich, etc.*, we may choose the first way as the more convenient, but for names less known I prefer, in general, the latter way.

The apostrophe, the French *cédille*, the accents, the *tréma*, the hyphen, etc. may be employed in proper names, where it is necessary, in the same manner as in common writing.

In French names *au* is represented by the sign of English *au*, and *eau* by the same sign preceded by a connecting stroke, *eu* like the German *ö*, and *u* like the German *ü*. The German diphthongs *au* and *eu* are designated like English *au* and *ou*, but with a long connexion. The French words *gout*, *sous*, in order to distinguish them from the grammalogues *good* and *some*, are written on the line with literal expression of the vowel *u*.

## PART V.

### LOGOGRAMS OR SIGILS.

(Compare Plates XI—XIV.)

117. Some words of frequent occurrence are expressed by one only or by some of their elements. Characters that in this manner represent whole words, are called *logograms* or *sigils*. The words themselves that are thus abridged are called *grammalogues* or *sigil-words*.

According to the principle of our system that every designation must represent the sound of the corresponding word without any ambiguity, every sigil must have only *one* signification.

118. When a grammalogue is represented by its initial or final consonant, its position, and if necessary, its thickness indicates at the same time the principal vowel of the word.

119. We have hitherto considered the words principally with respect to their phonetic and etymological relations; we must now consider them also with respect to their *logical* and *grammatical* functions. From this point of view all words of language are divided into two great classes: *substantial words* and *formwords*.

The substantial words (verbs, substantives, adjectives, and the adverbs derived from adjectives) represent the things and ideas which form as it were the substance of our thoughts.

The formwords, on the contrary, containing all the other classes of words (articles, pronouns, auxiliary verbs, prepositions,

conjunctions, numerals, and many adverbs), express the various relations of the conceptions and notions to each other, that is to say, the form of our thoughts.

120. The last classes of words principally form the groundwork of a language and determine its character, although the history of language shows us that most formwords originally were substantial words. They require the greatest shortness in signification, as they are, in general, the most frequently occurring and the most fluently pronounced words. What is done in the ancient languages by terminations, is frequently done in the modern European languages by separate formwords, by pronouns, prepositions, auxiliary verbs, adverbs etc. So the Latin *invidia*, for instance, may be in English: *in envy*, or *out of envy*, or *with envy*, or *for envy*, or *from envy*, or *by envy*, etc.

The formwords are, therefore, especially designated by sigils.

#### A. SIGILS OF FORMWORDS.

121. The English formwords, with very few exceptions, as *saving*, *during*, *several*, *second*, belong to the Anglo-Saxon stock of the language.

122. The sigils of pronouns, adverbs, conjunctions, and those prepositions which are not treated as prefixes, are given on our plate XI. in the order of our alphabet. Some other sigils of formwords, which are immediately derived from prefixes, are already given in the list of prefixes.

The sigils of the auxiliary verbs, which are, on account of their frequency, of the highest importance, are exhibited on plate XI. Some of them may be connected with each other.

#### NUMBERS AND FIGURES.

123. The numbers may be written either in the same manner as other words by letters, or by particular signs called figures.

For the first mode compare plate XII.

124. The figures of our common writing, which are generally called *Arabic*, although they were invented by the Hindoos, are already abbreviations derived from the ancient letters of the Hindoos, and expressing originally the initial letters of the Indian words of numbers *ē*, *d*, *tr*, *č*, *p*, *ś*, *s*, *a*, *n*, so that they belong in some regard to the most ancient sigils we possess. The zero is the *ś* of the word *śūnyá*, empty, swollen (Vide: JAMES PRINSEP, *Journal of the Asiatic Society of Bengal* 1838, vol. VII, pag. 348, pl. XX; A. WEBER, *über den semitischen Ursprung des indischen*



*Alphabets, Indische Skizzen*, pag. 149, and WOEPKE, *Journal Asiatic* 1863. Jan., Febr., pag. 28 seq. But this origin was afterwards quite forgotten, and the figures became a sort of *pasigraphic signs*, that is to say, signs which have the advantage of being understood, without the knowledge of the special language, by all nations, expressing not sounds of words, but immediately notions.

The stenographer might, therefore, content himself with these figures, but for the sake of greater rapidity, he may employ STOLZE's system of figures, which are only the usual ones, reduced however to the simplicity of the stenographic characters, and capable of being connected with each other. They are distinguished, where it may be necessary, from stenographic letters by placing a horizontal stroke above them.

The zeros on the right hand of figures destined to multiply by the powers of 10: 100, 1000, 10000, etc., are represented in the Stolzean cipher notation by a small stenographic figure placed at the right hand above, in a similar manner as the exponents in arithmetic, and expressing the number of the zeros.

For fractions the numerator will be placed immediately above the denominator.

125. Besides the figures there are some other sorts of *pasigraphic signs*, such as the *mathematical*, *astronomical* and some *chemical signs*, which the stenographer may employ in some cases, according to the degree of his special knowledge; it is, however, not the subject of shorthand, but rather of the special sciences, to teach such signs; for the general purposes of shorthand they are not wanted, and would rather be an impediment than an advantage.

## B. SIGILS OF SUBSTANTIAL WORDS.

126. The abbreviations we have now learned would be quite sufficient for all the purposes of correspondence and commerce, and a skilful stenographer might always write without any further abbreviations; but in order to write still faster, and to follow an orator more easily, it will be advisable to abridge further some principal syllables and some polysyllabic words. The logograms of the former class are called *radical logograms* or *radical sigils*; those of the latter class we call *polysyllabic sigils*.

However, it will never be considered as a fault not to make use of anyone of these logograms.

For the instruction in schools where the time allotted for the purpose should not be sufficient to teach our system of shorthand in all its extension, all our radical and polysyllabic

sigils may be omitted, and all the substantial words may be written according to the rules hitherto explained. Our reading exercises No.'s 1—5. (Plates XV—XIX) are, therefore, written in an easy School- or Learner Style without the application of our logograms of substantial words.

127. The radical sigils are represented by their initial consonant, excepted

*art, all, alt, world, France, French, part, port, memb(e)r, numb(e)r, simple, semble, stance, chamb(e)r, church,* which are represented by their final consonants. The sigils of some polysyllabic words are formed by an affix or by some other abbreviation.

128. Affixes are added to radical and polysyllabic sigils in the same manner as to principal syllables which are written in full. However, where an affix might be mistaken for a letter of a principal syllable, it must assume a position which clearly indicates the difference; ordinarily it will then be placed half a step higher.

129. Some derivations of grammalogues are still further abbreviated in a peculiar manner, principally by omitting one or more intermediate syllables, such as *at, it, ut*, etc.

130. The radical syllables of substantial words and the polysyllabic words we have chosen as grammalogues, with exception of a few, as:

*English, all, world, woman, women, France, French, thing, think, stead, shorthand, good,*

belong to the Greek and Roman elements of the English language.

Our radical grammalogues, exhibited on the plates XII—XIV, are the following 100:

**a)** *art, all, alt.* **r)** *rig, reg, rect, rapt, rog, rupt.* **l)** *lig, lict, leg, lect, log, loc, lustr.* **m)** *miss, mist(e)r, memb(e)r, mend, meas(ure), mand, mast(e)r.* **n)** *nat, numb(e)r.* **w)** *world, wo(man, men).* **v)** *vict, vers, vol, vulg.* **f)** *firm, feet, fact, form, funct, fut(ure), France, French, fract, flict, flect, flamm,* **p)** *par, part, port, pos, punct, prim (prime), press, pract, prob, prove, plic, pleas(ure).* **th)** *thing, think.* **c)** *cip, cent(e)r, cept.* **s)** *simpl, sign, serv, sembl, sol, sult, spect, stead, stance, stat, strict, struct, script (scribe).* **d)** *diet, doct, duct.* **g)** *gentle, ject, junct, gymn.* **t)** *term(in), test, trib, treas(ure), tract.* **ch)** *chamb(e)r, church.* **g)** *good, gress, gram(m), graph.* **c)** *capt, cop, cup.* **ch)** *Christ.* **qu)** *qual.* **h)** *hist(or), harm(on).*

The polysyllabic logograms we have introduced are the following:



*individu-, industr-, interes(s), English, evangel-, equal, exempl-, origin, vantage, pecul-, princip-, certain, situ(t), discipl-, gener-, shorthand, govern, capit-, country, character.*

The grammalogues coming from *gener-, discipl-, term(in)*, are distinguished by their affixes from those coming from *ject, dict, test*.

131. The memory is much assisted by the circumstance that a preponderant part of our radical grammalogues is formed by the stems of supines of Latin verbs, as:

*rect, rapt, rupt, lic, lect, miss, nat, vict, vers, fect, fact, funct, fract, flict, pact, punct, press, cept, sult, spect, strict, struct, script, dict, doct, duct, ject, junct, tract, gress.*

With the exception of:

*miss, press, gress; nat, stat, vers, and sult,*

they end in *ct*, or *pt*. Even those who do not know Latin will with the greatest facility and in the shortest time retain these grammalogues.

132. The logograms are not employed for monosyllables, when the character might itself represent another word. Thus, for instance, we should not employ the sigils corresponding to the radicals: *miss, form, press, probe, prove, sol, test*, for these monosyllables, because, without affixes, they would indicate the words: *me, foe, pry, pro, pru, so* or *sow, tie*.

From the sigils we have given under the rubric of form-words, we may sometimes derive sigils of substantial words, as, for instance, *likeness* from *like*. It is altogether impossible to trace a quite distinct limit between formwords and substantial words.

133. The stenographer must also be acquainted with the abbreviated representation of the French measures:

*meter, decimeter, centimeter, millimeter, decameter, hectometer, myriameter; liter, deciliter, centiliter, etc.; gram, decigram, centigram, etc.*

### C. SPECIAL SIGILS.

134. In order to facilitate his labor still more, the practical stenographer who has already acquired great facility in writing and reading after our system, may employ for his private purposes other *special sigils*, or *reporting sigils*, which he may choose himself according to his particular wants. But he should always employ such special sigils only in stenograms destined for his private use.

Some examples taken from the parliamentary practice will show the manner in which such special sigils may be formed. (Compare pl. XIV.)

## LETTERS. EMPHASIS. PUNCTUATION.

135. If a sign is not to express a word, but a *letter* as *such*, we may put a small mark under it, as, for instance, in the proverb: "*Oysters are not good in a month that has not an r in it*".

136. The *emphasis* is marked as in long-hand by underlining the words which are to be rendered prominent; a line under a single word ought to be undulated, thus ~~, in order to prevent its being mistaken for the stenographic character —.

137. The notes of *punctuation* are the same as in ordinary writing; but in practice we employ generally only the point and sometimes the note of interrogation. Care should be taken that the comma receives a shape different from our initial form of the letter *n*. When you are in a hurry, you may drop every punctuation, and supply it by larger or smaller spaces.

## LATIN STENOGRAPHY.

[138. Where it is necessary to write longer Latin sentences and quotations, we propose to write them according to the Latin orthography, expressing the vowel *i* of the principal syllable by the upper position, *e* and *a* by the middle position, and *o* and *u* by the lower position. (See the specimen on plate XXXII.) To those who desire to enter into the details of Latin stenography, we recommend the interesting Treatise of WILHELM WACKERNAGEL (*Zeitschrift für Stenographie und Orthographie*. Vol. V., and separately printed under the title: *Grundzüge zu einer lateinischen Stenographie*. Berlin, Mittler, 1858.)

As for French stenography we refer to our own Treatise: *Nouveau Système de Sténographie française*. Berlin, Franz Lobeck; Paris, Hachette & Co., 1862.

To the Hungarian language the system of Stolze has been successfully adapted by ADOLPH FENYVESSY.]

*Observations on the Principles of Abbreviation.*

[139. The necessity of abbreviating the formwords was felt by most of the modern inventors of stenographic systems nearly in the same manner and to the same extent; but for obtaining abbreviations of substantial words, two very different methods are possible:



- 1) the inventor of a system either lays down for the use of his pupils a sufficient number of such abbreviations selected according to certain guiding principles, so as not to burden the memory too much; or
- 2) he only delivers the general rules and a number of examples for the formation of such abbreviations, leaving it to the reader to discover in every case, by the context, the meaning of the abbreviations.

ISAAC PITMAN in England and WILHELM STOLZE in Germany have preferred the former way, the latter is almost exclusively represented by the system of FRANZ X. GABELSBERGER who has developed a long theory of such abbreviations. The highest principle of the latter is entirely to drop the radical part of a word, and to write only the accessory parts of it, that is to say, prefixes and suffixes or letters of flexion, wherever the radical part may be guessed by the context, or, in other cases, to write only that sound of a word which seems to him most striking to the ear. The letters and syllables of flexion are also dropped, wherever the writer believes that they may be supplied in reading by the aid of the construction of the sentence.

“The abbreviations stand for more than one particular word, and the context will explain, what is their signification in every special case.” — “They rest on the observation, that it is usually the most essential part of a word or phrase, that is to be guessed with the greatest ease; for what is essential, is in itself necessary for the sense. We, therefore, may in many instances *express only the accessory parts of a word*, omitting the essential ones, without any fear of misunderstanding,” says Mr. GEIGER, in his *Stenography or Universal European Shorthand on Gabelsberger's Principles*. Dresden 1860. Thus the writing becomes throughout incomplete and deficient, and the mind of the writer and reader will continually be occupied during their labor with inventing and guessing riddles. (Compare the specimen of writing in Mr. GEIGER's *Stenography*, pag. 52.)

An enthusiastic adherent of the system of Gabelsberger, F. G. Wagner, says:

“The highest principle of Gabelsberger, the greatest possible shortness, continually occupies the thoughts, and whilst in the very act of taking down speeches, the Gabelsbergerian stenographer is constantly endeavouring to find the shortest expression for his writing, while the Stolzean stenographer writes down the signs

of the words, which are fixed and determined and always ready in his mind, simply as he has learned to do long ago".

This, indeed, is evidently the highest commendation which can be given to the system of fixed logograms in preference to the method of momentaneous and indistinct abbreviations, whether they may be called *predicate abbreviations*, or *syntactical abbreviations*, or *abbreviations of sound*, or otherwise. (Compare STOLZE's *Lehrgang der deutschen Stenographie*, 3. Ed. pag. 92 sequ.)

140. GABELSBERGER tells us, that he has taken his principle of the predicate abbreviations from the *Tironian Notes*, but the Tironian writings which have come down to us from the time where this art was still flourishing, show that it was at least very seldom that a Tironian writer applied exactly one and the same sign of a word in two different senses depending only upon the context; they never have extended this principle to such an excess as the Gabelsbergerian school of shorthand. In general, all their signs of words had quite distinct significations, and could be read even without the context.

But however this may be, even if the Tironian writers had such a principle of momentaneous abbreviations, and extended it to the utmost excess, the reviving of it might by no means be considered as a step in advance in the stenographic art. Our present stenography knows better and more distinct means of abbreviating, developed with the greatest clearness by the two ingenious inventors, ISAAC PITMAN and WILHELM STOLZE. We cannot agree with the principle expressed by the Abbot JOHANNES TRITHEMIUS in the following words:

"Accidentia cernis, substantia manet invisibilis,  
Unde majora latent, minora intuentibus patent."

which GABELSBERGER has prefixed as motto to his *New Improvements* (Munich, 1843); but we must regard with WILHELM STOLZE the most exact indication of the whole sound of every word as the highest principle of every good system of shorthand, and all abbreviations must form together such a system, that every word may be read without any doubt respecting its meaning, even without the context. Then the context will the more easily serve to prevent errors.

The words of TRITHEMIUS quoted above may perhaps be more applicable to some systems of the barren and almost useless art of *Cryptography* or *Steganography*, (in which this Abbot was so much occupied, that GASPARUS SCHOTT calls him: "*Magnus Steganographiae Artifex*"), than to the noble and useful art of *Stenography*



which must always be clear and quite distinct in the designation of the substance of every word, that is to say, its sound.

141. After the various experiences we have made in this respect, we far prefer the way of distinct abbreviations as being the clearer, surer, and the only one adapted for a general propagation of shorthand. Experience has convinced us, and every one who is free from prejudices will grant, that it will not be too difficult for the memory to take up a list of the most frequent radical syllables and words, and these will be retained the easier, the more they are abbreviated in almost every case where they occur, and always in the same manner.

ISAAC PITMAN distinguishes two styles of Abbreviated Phonography, called the First and Second styles. "The First Style", he says, "is used in correspondence and for all general purposes; and the Second Style is employed by reporters. The styles differ chiefly in the number of grammalogues employed in each. In the First Style about a hundred are used; and in the Reporting Style from five hundred to a thousand, according to the rapidity of the speaker." (*Manual of Phonography*. 11. Ed., § 132).

Our system contains in its School- or Corresponding Style a somewhat greater number of logograms than the first Style of Pitman's Phonography; but our Reporting Style demands only a far smaller number than the Reporting Style of the Phonography.

The readiness and precision of the stenographer in writing and reading will not be impeded, but extremely assisted by such a system of constant grammalogues. And if a writer, for a moment, should not have such a word ready in his memory, he would have only the disadvantage of writing that peculiar single word somewhat more at length. The reader will evidently understand abbreviations which occur to him always in the same manner, better and more easily than such which depend only upon the momentaneous fancy of the writer and must be supplied by the context.

Besides it is to be observed that the system which seeks its superiority in such precarious elastic abbreviations, employs itself moreover many fixed, or standing logograms, not only for formwords, but also for substantial words, "which are in part made more prominent by placing them above or below the line".

### *Final Observations on the Stenographic Orthography.*

[142. The essential nature of all alphabetic writing consists in representing the words analyzed into their simple sounds, and the theory demands that every distinct sound of the spoken word should be represented by a corresponding letter. Every one knows how far the common English orthography deviates from this highest law of alphabetic writing.

Our shorthand, although it abbreviates the alphabetic representation, yet acknowledges the representation of the sound as its highest law. It aspires even the more to the greatest possible exactness in the representation of the sound, as the system of its characters is founded as much as possible on the linguistic science. But in order to increase the clearness, perspicuity and shortness it aspires also at the same time to observe, in general, and more than the common writing, the etymological formation and grammatical articulation of the words, not regarding the simple letters, but the principal and secondary syllables as the constituent parts of the words. Thus the exact representation of the sound and the etymological organization of the words are the two fundamental principles of our stenography and must be for all time the real foundation of all writing.

The phonetic principle is by no means opposed to the etymological; on the contrary, all etymological researches are only possible on the basis of the phonetic designation, as the higher and original principle; the more exact the phonetic designation, the better are the means for all etymological and grammatical researches on words and languages. What is called: *historical orthography*, is mostly a phonetic designation belonging to a past state of the language, and no more appropriate to its present state. In some cases the present mode of writing is only a quite unreasonable corruption of the former, as, for instance, the present *wh* (Anglo-Saxon *hw*); the form *Thames* in lieu of *Tames* (Old English *Temese*, *Tāmes*), *ghost* for *gost*, *colonel* for *coronel*, *could* for *coud*, *horse* for *hors*, *worse* for *wors*, etc. etc.

Hence it results that the stenographic orthography is more simple and more regular than the extremely complicated common English orthography, whose improvement seems to be one of the most important wants as well in scientific as in social respects.

The principles of such a reform should be the following:

- 1) the improvement ought to be restricted at first principally to the words of Anglo-Saxon origin and such



Romanic words which have entirely accepted the form of Anglo-Saxon words.

Proper names must mostly be left unchanged.

- 2) Every letter in the spelling of a word which is supported neither by the etymology, nor by the pronunciation, is to be ejected as a graphic corruption.
- 3) In cases of collision between the phonetic and etymological principles the former must preponderate.

Thus we should write, for instance, *laf*, *draft*, *trof*, etc., instead of *laugh*, *draught*, *trough*, etc.

143. It is to be wished that all those who write after the same stenographic system should follow, in general, the same orthography, the uniformity of writing contributing very much to increase its utility and propagation, and the precision in writing and reading being increased, if the same word is always presented to the eye under the same form. For this reason we wish the shorthand writer may adhere, in general, to the orthography observed in our exercises. But we are far from affirming that, without prejudice to our principal purpose, some slight deviations may not be admitted. There are indeed some few words, which might be written in two different ways (Compare, for instance, the observations in §. 67, 104, 106 etc.), and there may be found even in our plates some few words, which are written at first in a longer way or in a more complete manner, and afterwards in a more abridged form. If you would extend the uniformity to the utmost minuteness, and regard every neglect of a shorter or more convenient connexion as a fault, the writing would demand too minute and even a useless attention. But the more we seek to insure a general adoption of a system of writing, the more we must take care to be in accordance with all the essential principles of the system.

## STENOGRAPHIC SOCIETIES AND JOURNALS.

144. The establishment of Stenographic Societies and common writing and reading exercises is justly considered as the most efficient means for promoting a shorthand system, and for maintaining its uniformity.

In Germany and Switzerland, besides the Societies founded for other systems, there exist already more than a hundred Associations acting with the most laudable zeal for the advancement and propagation of the stenographic system of WILHELM STOLZE, all of which are connected with the Central Society at Berlin,

established June the 24th 1844 as the first Stenographic Union on the continent, about a year after the establishment of the Phonetic Society of Great Britain and Ireland. (See: *Stenographischer Almanach*. Berlin, Emslin.)

All the improvements and interests of our art are continually treated of in a series of Stenographic Journals, of whom we quote here only the two eldest, namely the "*Archiv für Stenographie*", lithographed in Stolzean shorthand, since 1848, and the "*Zeitschrift für Stenographie und Orthographie*" printed in common types and an improved orthography, since 1853, and the "*Stenographische Zeitschrift für die Schweiz*", lithographed in Stolzean shorthand, since 1860.]



PRACTICAL PART.

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# PLATES.

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READING AND WRITING EXERCISES.

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## I. STENOGRAPHIC ALPHABET.

i, e, a, â, o, u, y; ei, ai, oi,  
 ai, oi, uī, eu, ou, (ā, ō, ū).  
 r, l, m, n, ng.  
 w, v, f, ph, b, p;  
 d (dh), þ (th), c, z, s, d, t; ž (zh), š (sh);  
 y, ɸ, g, k, ca, h.  
 mb, mp, nc, ns, nj, nch, nk,  
 st, j(ğ), ch(č), qu, x, xt, ct, hw (wh).

## II. MONOSYLLABLES.

(PRINCIPAL SYLLABLES.)

ĩ	give	if	ī	feel	eel	me	ei	file	isle	my
ě	web	em	ē	rape	ape	pay	oi	foil	oil	boy
ǎ	lad	ax	ā	balm	aunt	pa	ou	fowl	owl	how
ǔ	top	ox	â	Paul	awk	paw	iu	fume	use	few
8	tub	umber	ō	hope	ore	ho	J (eye), a, ay, o (owe), awe, ewe.			
ũ	bush		ū	rule	oophe	too				

### 1. Medial Vowels.

- ĩ (y): give, dim, tip, bid, fix, dig, hip, pith, list, kin, hinge, king, link, fir, pym.  
 ī: mere, theme, feel, reed, deem, thief, ceil, fear, beast, people, pique, daemon.  
 ě: web, wed, fed, pest, sex, stem, step, hemp, pen, bench, venge, deaf, head, dead, feoff.  
 ē: rape, char, babe, page, safe, pace, faith, fail, gain, steak, bear, gauge, reign.  
 ǎ: lad, stab, bad, lax, lag, cast, fast, dash, ham, man, gang, thank. — (tar, mar. — wax, wag, wash.)  
 ā: calf, calve, half, halve, laugh, balm, paunch, haunch, bath, path.  
 â: Paul, daub, taught, caught, laud, caul, bawl, shawl, pawn, dawn, wrought, brought, balk, talk, calk, ball. tall, bald.





a a H o H t o n d l o c A o H e  
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 d e e e e e e e e e e e e e e e e  
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 ou o o o o o o o o o o o o o o o o  
 iu e e e e e e e e e e e e e e e e

u u u u u u u u u u u u u u u u

2. Initial Consonants.

r o: d	f r e: e	p s e: e	s n e: e
r h e: e	f l o: o	p l e: e	s p h e: e
l o: d	p h e: e	d h e: e	s p h r e: e
l l e: e	p h r e: e	t h e: e	s t e: e
m e: e	p h l e: e	t h r e: e	s p r e: e
m n e: e	p h t h e: e	t h w e: e	s p r e: e
n e: e	b l e: e	c c e: e	s p l e: e
w e: e	b r e: e	x e: e	s c e: e
w r e: e	b l e: e	x u e: e	s t l e: e
w l e: e	p e: e	s e: e	s t r e: e
w h e: e	p r e: e	s l e: e	s k e: e
v e: e	p l e: e	s m e: e	s c e: e
f e: e	p n e: e	s n e: e	s c h e: e



- ö:** top, hop, God, fox, dog, moth, tor, Tom, pomp, gone, song, won, shough, lough, hough, trough.  
**ō:** hope, pope, mode, folk, vogue, post, toll, soap, toad, moan, door, soul, four, known.  
**8:** tub, cup, dust, fur, gum, shun, lunch, dung, dove, come, touch, rough, young, blood, flood.  
**ū:** bush, push, puss, bull, pull, put, wolf, wood, foot, soot, look, book.  
**û:** rule, fool, food, pool, boon, move, tomb, youth, tour, shrewd, fruit.  
**ei:** file, rime, line, life, guide, hide, sign, stile, light, type.  
**oi:** foil, boil, toil, coil, doit, voice, moist, hoist, join, coin, loin.  
**ou:** rout, gout, doubt, lout, pouch, vouch, south, mouth, mouthe, mouse, moufe, house, houle, noun, lounge, fowl, howl, gown.  
**iu:** fume, duke, sure, lure, lune, huge, mewl, feud, juice.

Schäffer, Schaefer, Möller, Koehler, Müller, Mueler, Muehler.

## 2. Initial Consonants.

<i>r:</i> red, ring	<i>fr:</i> frank	<i>ps:</i> Psapho	<i>sw:</i> swim
<i>rh:</i> Rhine	<i>fl:</i> flesh	<i>pt:</i> Pteria	<i>sph:</i> sphinx
<i>l:</i> lad, log	<i>ph:</i> Phil	<i>dh:</i> thine	<i>sphr:</i> sphragid
<i>ll:</i> Llan	<i>phr:</i> phrase	<i>th:</i> thumb	<i>sb:</i> sbirro
<i>m:</i> mist	<i>pht:</i> phlegm	<i>thr:</i> thread	<i>sp:</i> spare
<i>mn:</i> a-mnesty	<i>phth:</i> monophthong	<i>thw:</i> thwart	<i>spr:</i> spring
<i>n:</i> nip, knife	<i>b:</i> beg	<i>c:</i> cell	<i>spl:</i> splash
<i>w:</i> waste	<i>br:</i> bring	<i>z:</i> zeal, xebec	<i>sc:</i> scene
<i>wr:</i> Wrangel	<i>bl:</i> blast	<i>zw:</i> Zwinglius	<i>st:</i> stir
<i>wl:</i> Wladimir	<i>p:</i> pure	<i>s:</i> sell	<i>str:</i> strife
<i>wh:</i> whist	<i>pr:</i> pride	<i>sl:</i> slab	<i>sk:</i> skin
<i>v:</i> vain	<i>pl:</i> plain	<i>sm:</i> smear	<i>sc:</i> scale
<i>f:</i> fix	<i>pn:</i> pnyx	<i>sn:</i> snap	<i>sch:</i> scheme

## WRITING EXERCISES.

- ī:** lip, rib, rid, mix, list, big, fish, rim, thin, thing, prink.  
**i:** cere, leech, feed, steel, weep, need, leap, leak, meal, near, steam, siege, chief, niece, shire.  
**ě:** led, vex, chest, hem, fen, stench, best, dead, death.  
**ē:** gape, made, stage, take, safe, stave, face, haste, gaze, vale, rare, mane, range, tail, lair, gain, bear.  
**ă:** rap, cab, pad, mash, bag, tax, dam, damp, pan, pang, bank.  
— bar, far, — wad, wash.  
**ā:** half, halve, calf, calve, balm, calm, jaunty, gaunt, daunt.

<i>skr</i> : skrin	<i>tr</i> : trace	<i>y</i> : year	<i>kr</i> : kruller
<i>scr</i> : scrap	<i>tm</i> : tmesis	<i>g</i> : gast, guide	<i>cr</i> : credit
<i>skl</i> : Sklavonia	<i>tw</i> : twist	<i>gr</i> : grieve	<i>chr</i> : chrome
<i>squ</i> : square	<i>tz</i> : tzar	<i>gl</i> : glad	<i>kl</i> : klick
<i>d</i> : den	<i>ch</i> : chief	<i>gn</i> : gnu	<i>cl</i> : Clare
<i>dr</i> : drink	<i>zh</i> : giraff	<i>gw</i> : gwiniad	<i>chl</i> : chlorine
<i>dn</i> : Dniepr	<i>sh</i> : ship,	<i>gh</i> : Ghor	<i>kn</i> : acknowledge
<i>dw</i> : dwell	<i>shr</i> : shrink,	<i>k</i> : kin, call	<i>qu</i> : quake
<i>j</i> : gem, jail	<i>shl</i> : Schlegel	<i>c</i> : coram	<i>x</i> : Xaver
<i>t</i> : take	<i>shw</i> : Schwenkfeld	<i>ch</i> : chime	<i>h</i> : hair, whole.

### 3. Final Consonants.

<i>r</i> : star, baron	<i>rz</i> : furz	<i>ll</i> : bell	<i>lj</i> : bilge
<i>rr</i> : narrow	<i>rs</i> : horse	<i>lm</i> : film	<i>lt</i> : melt
<i>rrh</i> : Pyrrhus	<i>rst</i> : thirst	<i>ln</i> : balneal	<i>ltz</i> : waltz
<i>rl</i> : marl	<i>rd</i> : card	<i>lv</i> : delve	<i>lch</i> : filch
<i>rm</i> : harm	<i>rj</i> : large	<i>lf</i> : shelf, Sylph	<i>lg</i> : Elgin
<i>rn</i> : learn	<i>rt</i> : hurt	<i>lb</i> : bulb	<i>lk</i> : milk, tale
<i>rv</i> : carve	<i>rtz</i> : quartz	<i>lp</i> : help	<i>lx</i> : calx
<i>rf</i> : turf, orphan	<i>rch</i> : larch	<i>lpt</i> : sculptor	<i>m</i> : dome, limb
<i>rb</i> : verb	<i>rsh</i> : harsh	<i>lth</i> : filth	<i>mm</i> : mumm
<i>rp</i> : thorp	<i>rg</i> : sorgo	<i>lz</i> : Stolze	<i>mn</i> : limner
<i>rpt</i> : absorptive	<i>rk</i> : dark, cirque	<i>ls</i> : pulse	<i>mf</i> : lymph
<i>rth</i> : north	<i>rx</i> : Marx	<i>lst</i> : bolster	<i>mb</i> : bramble
<i>rc</i> : farce	<i>l</i> : pole, kiln	<i>ld</i> : mild	<i>mp</i> : hemp

### WRITING EXERCISES.

2. **â**: naught, sauce, fawn, lawn, thought, sought, broad, talk, stalk, pall, call, gall, fall, stall.
- ö**: chop, mob, tod, log, non, shone, long, wrong, conch.
- ô**: hope, lobe, poke, rogue, rove, most, rose, doze, mole, whole, toll, shore, dome, home, zone, brooch, road, coach, toast, roar, foam, loan, sown, shown.
- ø**: dub, bud, rush, cur, jump, sunk, dust, shove, done, monk, tough, chough, blood, flood.
- û**: full, bull, pull, bush, push, hood, wood.
- ü**: stoop, mood, shook, hoof, sooth, fool, doom, coomb, move, rouge, fourbe, rude, rule, shrewd.
- ei**: height, side, like, knife, dive, rice, mile, fire, lime, fine, pyre, thyme.
- oi**: void, coif, choice, joist, roist, moil, foin.
- ou**: pout, bout, lout, couch, louch, douse, mouse, house, toufe, moufe, houle, sour, lounge, town, gown.
- iu**: muse, fuse, yule, cube, mule, deuce, juice.



sker 2: 2	tes: 41	y: 20	kers: 20
scr 22: 22	tm 2: 2	gl: 11 11	cr 22: 22
skl 2: 22	tw 6: 6	gr 2: 2	chr 2: 22
sgu 2: 2	tx 5: 5	gl 2: 11	kl 2: 2
dl: 2	chs: 22	gn 2: 2	cl 2: 2
dr 2: 2	zh 5: 5	gw 2: 2	chl 2: 2
dn 2: 2	sh 2: 2	gh 2: 2	kn 2: 2
dw 2: 2	shs: 2	kr 2: 2	gu 2: 2
jl: 2	shl 2: 2	cr: 2	kr: 2
ti: 2	shw 2: 2	ch 2: 2	kr: 2

### 3. Final Consonants.

ro: 2	rx 2: 2	ll 2: 2	lg 2: 2
rr 2: 2	rx 2: 2	lm 2: 2	lt 2: 2
rrh 2: 2	rst 2: 2	ln 2: 2	lt 2: 2
rl 2: 2	rd 2: 2	lv 2: 2	lk 2: 2
rm 2: 2	rj 2: 2	lf 2: 2	lg 2: 2
rn 2: 2	rt 2: 2	ll 2: 2	lk 2: 2
rv 2: 2	rt 2: 2	lp 2: 2	lx 2: 2
rf 2: 2	rch 2: 2	lpt 2: 2	mr 2: 2
rl 2: 2	rsh 2: 2	llh 2: 2	mm 2: 2
rp 2: 2	rg 2: 2	lx 2: 2	mn 2: 2
rpt 2: 2	rk 2: 2	ls 2: 2	mf 2: 2
rth 2: 2	rx 2: 2	lst 2: 2	mb 2: 2
rc 2: 2	lo: 2	ld 2: 2	mp 2: 2





<i>mps</i> : glimpse	<i>nx</i> : lynx	<i>sl</i> : muslin, bustle	<i>zh</i> : rouge
<i>mpt</i> : tempt	<i>v</i> : love	<i>sm</i> : prism	<i>sh</i> : wish, machine
<i>mst</i> : hamster	<i>f</i> : leaf, rough, glyph	<i>sph</i> : phosphor	<i>y</i> : Bayard
<i>n</i> : kin, stone	<i>ff</i> : buff	<i>sb</i> : Thisbe	<i>ch</i> : loch
<i>nn</i> : Glynn	<i>ft</i> : craft	<i>sp</i> : lisp	<i>g</i> : bag
<i>nth</i> : plinth	<i>b</i> : nib	<i>sz</i> : Meisner	<i>gg</i> : dagger
<i>nc</i> : prince	<i>bb</i> : pebble	<i>sc</i> : quiesce	<i>gm</i> : phlegmon
<i>nz</i> : bronze	<i>bd</i> : hebdomad	<i>sd</i> : Dresden	<i>gn</i> : signal
<i>ns</i> : sense	<i>p</i> : cap	<i>sk</i> : fisc, desk, risque	<i>gh</i> : Drogheda
<i>nst</i> : monster	<i>pp</i> : apple	<i>squ</i> : pasquil	<i>ght</i> : Speght
<i>nd</i> : friend	<i>pph</i> : Sappho	<i>d</i> : deed, needle	<i>k</i> : bake, pique
<i>nj</i> : fringe	<i>ps</i> : laps	<i>dd</i> : add, meddle	<i>c</i> : fac-totum
<i>nt</i> : want	<i>pt</i> : slept, sceptre	<i>j</i> : page	<i>ch</i> : Mocha
<i>ntz</i> : Mentz	<i>dh</i> : breathe	<i>lj</i> : lodge	<i>ck</i> : thick, checker
<i>nch</i> : bench	<i>th</i> : breath	<i>t</i> : fat, fate, fraught	<i>cch</i> : Zaccheus
<i>ng</i> : sing	<i>c</i> : race	<i>tt</i> : butt, matter	<i>cm</i> : acme
<i>ngu</i> : languish	<i>z</i> : friz	<i>tth</i> : Matthew	<i>et</i> : sect
<i>nk</i> : think	<i>zz</i> : buzz	<i>tz</i> : fitz	<i>x</i> : sex, auxiliar
<i>nqu</i> : banquet	<i>s</i> : mouse, moufe	<i>ch</i> : leech	<i>xt</i> : mixt
<i>nct</i> : tinct	<i>ss</i> : bäss, bäss	<i>tch</i> : wretch	<i>h</i> : ah.

*s*: times, saves, James, Johns, Charles, needs, orts.

*st*: speak'st, look'st, talk'st, think'st, stand'st, seem'st hold'st, seest, darest, wickedst, cruelst.

*th*: warmth, welth, length, width, depth, fifth, sloth.

feather, father, mother, brother, hither, thither.

### WRITING EXERCISES.

3. rest, read, wrong, rhomb; lip, limb, limp; man, mole; name, nail; wale, wave; whim, whip, whur; vail, van; feed, fox, Fred, froth, flour, flout; phase, phiz; bud, book, branch, brace, blank, bleak; peel, peg, price, proud, plank, pledge; thin, think, thrive, throb, thwick, thwack; cere, Cid; zamb, zink, zone; side, seem, sin, sleep, slave, smash, smooth, snib, snod, swing, swash, sphene, speed, speak, spoil, spoon, sproud, sprinkle, splice, spleen, scene, stile, stem, strange, stream, skep, skin, scape, scone scheme, scream, scrine, scrip, squab, squire; dip, dam, drone, droil; jade, joke, gest, gin; tun, tooth, trim, tramp, twin, twice; cheer, change, chance; share, sheep, Schiller, shriek, shroud, Schrader, Schlosser; yawn, yeast, yoke, youth; gap, gang, grape, grim, glair, glance; king, kex, chyle, cream, crawl, Clem, club; quensh, quab, quail; howl, hare, hash, hack, whole.

#### 4. Initial Vowels.

**ī**: if, ill, imp, inn, inch, ink.  
**ī**: eke, Eve, eat, each, ease, eel.  
**ē**: err, end, ebb, egg, elm,  
 herb, etch, edge, earth, ate.  
**ē**: ape, ache, ale, aid, aim, heir.  
**ā**: add, act, ash, ant;  
 ask, alps, arch, arm.  
**ā**: aunt, alms, ah.  
**ā**: auln, awl, awk, ought.

**ō**: odd, off, oft, ort, ore.  
**ō**: ode, old, ore, own, oak,  
 oath.  
 8: utter, usher, uncle, humble,  
 urge, urn.  
**ū**: ouphe, ooze, ousel.  
**ei**: isle, ice, ire, idle.  
**oi**: oil, oint, oyster.  
**ou**: our, ounce, oust, owl.  
**iu**: use, ufe, ure.

#### 5. Final Vowels.

**ī**: me, we, she, ye, he, lee,  
 free, see, tree, knee, plea,  
 tea, key.  
**ē**: ray, lay, may, flay, tray,  
 weigh, neigh.  
**ā**: Pa, Ma, ha, baa, tah.  
**ā**: law, gnaw, maw, flaw,  
 pschaw, draw, taw, yaw,  
 claw, craw.  
**ō**: lo, so, fro, woe, foe, know,  
 flow, blow, snow, crow,  
 dough, though.

**ū**: rue, true, pugh, do, who,  
 woo, two, flew, brew,  
 grew, crew, you.  
**ei**: wry, my, fly, thy, dry,  
 nigh, thigh, sigh, vie, pie,  
 die, buy.  
**oi**: hoy, boy, toy, joy, Troy,  
 coy, cloy.  
**ou**: thou, now, wow, vow,  
 brow, prow, cow, how,  
 plough.  
**iu**: gnu, due, flue, blue, hue,  
 new, mew, vew, few, stew,  
 spew.

#### EXERCISES.

Ill got, ill spent. New brooms sweep clean. Soft fire makes sweet malt. Old sin, new shame. No longer foster, no longer friend. Fine feathers make fine birds. Better spared than ill spent. Sure bind, sure find. Still waters run deep. Harm watch, harm catch. So got, so gone. Love me, love my dog. Good wine needs no bush.

#### III. SECONDARY SYLLABLES.

Niello, piano, piaster, piazza, theatre, pean, Theodor, Aeolian, hyen, diet, brier, giant, lias, bias, Hyads, dryad, iambus, violate, lion, Sion, riot, myops, Jonian, diurnal, laic, kaolin, chaos, aorta, Noel, poet, goer, boa, Croats, oolite, Lewis, ruin, cruel, buoy, drawer, bowel, prowess, duel, tewel.





i to be left the ... of the ...  
 in the ... of the ...  
 e ... of the ...  
 a ... the ...  
 ... the ...  
 ... the ...  
 ... the ...  
 ... the ...  
 ... the ...  
 ... the ...  
 ... the ...  
 ... the ...

### Suffixes.

y:ffeller viz	are: the ...
i:st ...	iarr: ...
e: the ...	itary: ...
ey: the ...	utary: ...
a: on the ...	itor, ator: ...
ay: ...	iture, a: ...
aw: ...	air: ...
e: ...	alc: ...
u: ...	ial: ...
in: ...	en: ...
... it	ain: ...



- ī, î**: serene, Berlin, Judith, Egypt, tortoise, arena, carene, career, foreign, sovereign, heroine, nadir, martyr.
- ie**: spaniel, alien, Amiens; orient, series, species, soldier, glazier, crosier.
- ě**: essence, modest, knowledge, acerb, prebend, frequent, ticket, moresk, colonel, monster, proper, tavern.
- ei**: vampire, gentile, divine, archives, chastize, modernize, ignite.
- a**: madam, roman, brigand, penant, harangue, cadaver, jalap, harass, opaque, carat, agate.  
asphalt, baldachin, bastard, liard, coward, monarch, miasm, alphabet, canvass, phosphate, curtail, migrate; lava, Lamyam, vista, Abraham, hexaped, sextant, Sequaya, octant, octave.
- o**: labor, sênior, idol, fathom, reason, bishop, cosmos, morose, fagot, havock, calotte.
- 8**: murmur, Argus, radius, Orpheus, august, gamut, cherub, sirup, eunuch, quadrupel, gerund, mogul.
- û**: caboose, cartoon, caouchouk, monsoon, buffoon, bamboozle, amour, cartouche.
- iu**: nebule, module, bitumen, acute, mixture, gesture, fortune.  
carouse. — gen'rous, lib'ral.

## SUFFIXES.

- |   |   |
|---|---|
| <b>y</b> : study, army, baby, fummy, beauty, faculty.     | <b>ar</b> : nectar, vicar, altar, liar, statuary. |
| <b>i</b> : alibi, prophesy, occupy.                       | <b>iar</b> : caviar, familiar, incendiary.        |
| <b>e</b> : Hebe, Phebe, trustee, coffee, guinea.          | <b>itary</b> : dignitary, solitary.               |
| <b>ey</b> : Sidney, abbey.                                | <b>utary</b> : salutary.                          |
| <b>a</b> : lama, drama, vista, Victoria, nausea.          | <b>itor, ator</b> : monitor, orator, gustatory.   |
| <b>ay</b> : Faraday, Macaulay.                            | <b>iture, at-</b> : furniture, temperature.       |
| <b>aw</b> : bashaw.                                       | <b>oir</b> : memoir, abattoir.                    |
| <b>o</b> : hero, negro, mellow, flambeau, folio.          | <b>al</b> : medal, journal, royal, dual.          |
| <b>û</b> : bamboo, halloo, Hindoo (Hindu), canoe, ragout. | <b>ial</b> : filial, social, nuptial, celestial.  |
| <b>iu</b> : issue, virtue, value, argue, nephew, Matthew. | <b>en</b> : given, golden, sudden.                |
|   | <b>ain</b> : Britain, champain, curtain.          |

*ion*: mixtion, mention, question, questioner.

*ition, ation, ution*: petition, citation, migration, execution.

*ence, ience*: essence, audience.

*ance, iance*: penance, radiance.

*ing*: reading, writing, pitying.

*itive, ative, utive*: fugitive, negative, diminutive.

*ificate, ification*: vivificate, modification.

*ible*: flexible, sensible, sensibly, sensibility.

*able, iable*: durable, amiable.

*uble*: voluble.

*ice*: justice, malice, notice.

*ace*: menace.

*ous*: zealous, anxious, pious.

*ist, ast, iast*: dentist, bombast, scholiast.

*ad, iad*: salad, Iliad.

*ade*: crusade, parade.

*it*: merit, meritorious.

*ity*: brevity, flexibility, durability.

*iety*: society, sobriety.

*itude*: fortitude, gratitude.

*et*: covet, islet, wallet.

*age, iage*: image, marriage, language.

*ish*: Irish, finish.

*ic*: baltic; *ical*: critical: *icate*: communicate; *ication*: publication.

*acre, acle*: massacre, miracle.

*ly*: yearly, truly, daily, sweetly, airily.

*ling*: duckling, fosterling darling.

*like*: godlike, manlike.

*less*: useless, soulless, needlessly.

*log*: theology, mineralogist.

*ment*: movement, ornamental, compliment, complement.

*ishment*: banishment, nourishment.

*meter*: barometer, thermometer, geometry.

*most*: almost, northernmost.

*wise*: likewise.

*ward, wards*: heavenward, homewards.

*fold*: toofold, threefold.

*ful*: careful, beautiful, plentiful, artful.

*some*: handsome, darksome.

*scope*: microscope, stereoscope, cranoscopy.

*ship*: lordship. — *dom*: kingdom.

*gram*: pentagram.

*graph*: geography, zoography, biograph, paragraph, stenograph.

*crat*: ochlocratic.

*cracy*: ochlocracy.

*head*: godhead, maidenhead.

*hood*: childhoold, knighthood, hardihood.

*ed*: loved, followed, melted, printed.

### WRITING EXERCISES.

4. Sir, spar, churl, storm, burn, morn, curve, starve, barb, curb, sharp, carp, north, hearth, hearse, nurse, burst, durst, hard, lord, charge, purge, sort, short, larch, marsh, cargo, work, jerk; rale, steal, kill, ball, helm, helve, solve, gulf, wolf, bulb, pulp, help, false, holster, gild, gelt, malt, fault, gulch, silk, bulk; team, tomb, nymph, humble, vamp; man, mean, runner, sinner, glance, sconce, tense, mind, hand, print, plant, hinge, strange, pinch, branch, spring, tongue, rank, ankle, sphincter, minx.





*Prefixes.*

[illegible]



## PREFIXES.

- in**, *i*, *ir*, *il*, *im*: inapt, ignoble, irritate, illicit, immerge, *instead*, *indeed*; *immediately*, *into*, *in general*.  
**indi**: indigene, indigenous.  
**inter**, **intel**: interact, intelligence, intellect, *interior*, *internal*.  
**intro**: introduce, introsume.  
**e**: establish, escape, escort, estate.  
**en**, **em**: engage, enforce, impeach, emmew.  
**enter**: entertain, enterprise, *entrance*.  
**epi**, **ep**: epidemy, epilepsy, epode, *epistle*.  
**equi**, **equ**: equivalent, equivoke, equanimity.  
**ex**, **e**, **ef**, **es**, **ec**: exact, excess, exercise, exist, editor, event, effort, escheat, ecclesiast.  
**extra**: extravagant, *extrem*, *extremity*, *extern*, *exterior*, *extraordinary*.  
**eu**: Eugene, eunomy.  
**a**: arise, amend, abandon, apace, acknowledge, apathy, *around*, *alike*, *along*, *amid*, *amidst*, *among*, *amongst*, *afore*, *above*, *about*, *adown*, *again*, *against*, *ago*, *across*.  
**archi**, **arche**, **arch**: archfiend, architect, archetype.  
**al**: algebra, alkohol.  
**am**: amputate, ambassade, ambrosia.  
**ambi**, **amb**: ambages, ambition, ambidexter.  
**amphi**: amphibole, amphitheater.  
**an**: anecdote, anoint, anvil, ancestors.
- ana**: anatomy, anachronism, anabaptist.  
**anti**: antidote, antipode.  
**ant**, **ante**: antarctic; anteroom, antecedent.  
**after**: afterthought, aftercrop, afterwit.  
**ab**, **abs**: abduce, abbreviate, abstain, abscess.  
**apo**: apostrophe, apostate, *apostle*.  
**aph**: aphelion, aphorism.  
**ad**: adapt, admire, advent.  
**a**, **ar**, **al**, **am**, **an**, **af**, **ap**, **as**, **ad**, **at**, **ag**, **ac**: ascend, arrear, allure, ammunition, annex, affix, appear, assist, addition, attempt, aggravate, accent.  
**at**: at all, at least, at last, at length, at first.  
**auto**, **aut**: autonomy, autograph, automaton, autopsy.  
**Ortho**: orthodox, orthography, orthoepey.  
**omni**: omnipotent, omnipresence.  
**on**: onset, onslaught, *onward*, *onwards*.  
**over**, **o'er**: overthwart, overwhelm, overlook.  
**of**: of late, of all, *in respect of*, *in regard of*, *in favor of*, *on account of*.  
**off**: offspring, offset, offscum.  
**ob**, **o**, **of**, **obs**, **op**, **os**, **oc**: obtain, obstacle, obey, obeisance, obedienc, omit, offend, obscene, opponent, occident, ostentation, occur.  
**out**: outlaw, outbreak.  
**outer**: outermost, outrage.

5. brave, leave, thief, safe, stiff, staff, swift, left, bib, fable, gobble, step, maple, lapse, kept, wreath, mouth, faith, vice, voice, prize, tease, buzz, gas, bless, stress, nestle, wistle, plasm, chasm, crisp, hasp, task, brisk, mosque, casque, pasquin, dead, nod, needle, stage, liege, ladge, bridge, fit, wrote, smitt, battle, Switz, watch, fetch, flash, push, dog, rogue, jagg, struggle, peak, folk, pact, strict, box, lax, mixt.

6. ib, itch, imp; eke, eave, east, ear; ell, elk, ebb, earn; age, ace, ail, air; apt, axe, ass, ark, alb; aunt, alms; aught, awl; ox, orb; oat, oaf; urchin, humble; ire, oil, owl, use.

7. bee, fee, glee, spree, pea, flea; whey, prey, grey, nay, way, fay, bay, bray, pay, pray, slay, sway, spay, stay, day, dray, tray, gay, gray, clay; raw, paw, thaw, saw, straw, scraw, daw, jaw, chaw, yaw, kaw, haw; no, ho, go, toe, row, show, grow, glow; rue, do, who, loo, shoe, screw, shrew, threw, drew; fry, pry, sly, sky, why, high, lie, fie; foy, boy, toy, Troy, joy, coy, cloy, hoy; vow, cow, now, thou, bough; sue, clue, pew, blew, dew.

8. Chili, lady, fancy, lofty, booty, privy, snowy, haughty, Kitty, marry; levee, bailee, spondee, debtee, Chelsea; cockney, chimney, Turkey, journey, lackey; Ramsay; mamma, comma, alpha; echo, arrow, widow, follow, shadow, meadow, yellow, bureau, rouleau, chateau, borough; Bāmbōo, canoe.

9. fakir, satyr, zephyr, Kashmere, carreer, austere, severe, sincere, cashier, brasier, carrier, grazier, courtier, vizier, courier; utter, writer, river, robber, letter, liver, matter, barber, seller, spider, shiver, diver, teacher, heifer, quarter, sever, weather, leather, beaber, smother; tavern, modern, superb, Robert; vampire; cedar, dollar, collar, mortar, bazaar, aviary, auxiliar, lizard, vizard, bayard, mustard, dotard, placard, bastard, coward; error, author, labor, liquor, meteor, senior, creator, curator, equator, senator, auditor; acorn; boudoir; furfur, sulphur; leisure, mature, picture, censure, jointure, verdure, gesture; grandeur, amature, literature, furniture.

evil, devil, pupil, sigil, beryl, agile, facile, sterile, famille, gentile; libel, Babel, chisel; spaniel; venal, bridal, dental, palatal, guttural, labial, cordial, celestial, ethereal, corporeal, annual, casual, usual, Bengal, jackal; ribald, herald, basalt; curtail; carol, patrol, threshold; tumult; nodule, globule.

10. maxim, minim, esteem, harem, solemn, balsam, busom, buttom, custom, datum, quantum, premium, lyceum, autumn, column, simoom, acumen.

basin, spavin, Latin, satin, zechin, routine, machine, marine, toutine, terrene, nankeen; saline, supine, feline, malign, benign; riven, linen, listen, lessen, alien; organ, human, tartan, sylvan,



ocean, persian, guardian, fustian, chicane, humane, bargain, mountain, villain, chaplain, lesson, bason, wagon, Saxon; minion, mansion, vision, auction, donation, vibration, munition, diminution; benzoin; buffoon, lampoon, dragoon, fortune; brigand, riband, jocund, rotund; parent, client, student, talent, orient, ancient, quotient, levant, tyrant, merchant, brilliant, valiant; province, sentence, decence, science, sapience, patience, nuisance, puissance, pittance, valiance; syringe, lozenge; morning, farthing; harangue; elench.

11. active, fugitive, talkative, tentative, Gustav; tarif, plaintiff, sheriff, caitiff, mastiff, fortify, justify, purify, artifice, orifice, edifice, prolific, pacific, scientific, ramification, seraph, borough; visible, tangible, credible, flexibility, scarab, capable, culpable, suitable, durable, peacable; gossip, julap, wallop, scallop, Europe: zenith; police, caprice, jaundice, palace, solace, grimace; chastize, civilize, organize; chemise, treatise, verbose, morose, jocose, caboose, carouse, baptism, barbarism, sarcasm; iris, glaci, crisis, anise, chinese, sanies, caries, cosmos, combrous, heinous, famous, tedious, noxious, courteous, righteous, hideous, Julius, Sirius, prowess, nigress, cypress, harass, cuirass, matrass, matross, chemist, tanist, florist, forest, molest, honest, bombast, enthusiast, arbustum, burlesque, grotesque, moresque, damask, corpuscle, arbusele; livid, liquid, timid, android, salad, Monad, myriad, comrade, palisade, blockade, Herode, marauder; ravage, savage, damage, messuage, foliage, carriage, gamboge, porridge, cartridge, knowledge; visit, digit, habit, favorite, polite, bazanite, brevity, density, chastity, variety, satiety, longitude, fortitude, beatitude, velvet, rivet, ticket, banquette, gazette, carat, cravat, agate, pirate, palate, gladiate, opiate, spigot, parot, fagot, calotte, gamut, nasute, cornute, arbute; cactouch; publish, perish, Danish, parish; fatigue, intrigue, champignon; lyric, physie, spheric, antique, unique, oblique, vehicle, curricule, chronicle, xebec, almanac, cardiac, zodiac, lilach, opaque, hillock, bullock, havock, eunuch, climax.

12. bishopric; monthly, hardly, highly, heavenly; gosling, darling, darkling; beastlike, maidenlike; endless, worthless, faithless, fruitless, theologue, thyological, mythology, myology; movement, ferment; segment, sentiment, filament, ornament, monument, lavishment, punishment; manometer, gasometer, hygrometry; endmost, lowermost, southmost, topmost; linkeness, wiseness, greatness; likewise; eastward, backward; gainful, hopeful, powerful, doubtful; fourfold, fivefold; toilsome, quarrelsome, wearisome; hygroscope, kaleidoscope; friendship, lordship; freedom, wisdom; priesthood, manhood, brotherhood.

**ultra**: ultramontane.  
**un**: undress, unworth, uncouth, unless, until, unto.  
**un-i**: univers, unanimity, union, unity.  
**under**: undertake, understand, underneath.  
**up**: uphold, upstart, upright, upon, upwards.  
**re**: relate, resorb. **ra**: rapport. **ren**: rencounter.  
**retro**: retrocede, retrograde.  
**le, la**: Legendre, Lesage, La-place.  
**mis**: mistake, mischief.  
**mid**: midnight, midship.  
     *middle*: middleaged.  
**meta**: metamorphose, metathesis.  
**mal, male**: maltreat, malefic.  
**mono**: monotony.  
**multi**: multiplex, multiple, multitude.  
**ne, neg**: nefarious, neglect, negligence; negative.  
**with**: withdraw, withstand, without, within.  
**wel, well**: welfare, well-wish, welcome.  
**vice, vi**: vice-president, vicount.  
**for**: forfeit, forbid, for instance, for example, forth, forward.  
**fore**: forementioned, forehead.  
**fur**: furlow, furlong.  
**from, fro**: from hence, fromout, to and fro.  
**phil-o**: philosopher, philanthropist.

**physio**: physiognomy, physiology.  
**bi**: biflorous, bigam, bīmanous.  
**be**: belief, belong, besiege, begin, behalf, below, beneath, before, beside, beyond, because, behind, between, betwixt.  
**bene**: benevolent.  
**by**: byname, bybag, bycoach.  
**per, pel**: perplex, peruse, perhaps, perchance, pellucid.  
**peri**: peristyle, period, periwig.  
**par**: parterre, pardon, parallel, parody.  
**para**: parabole, paradigm, parable.  
**por, pur**: portrait, purblind, pursue.  
**poly**: polygamy.  
**post**: postfix, posterity; **pos**: possess.  
**pre**: prefect, présent (présent).  
**preter**: preterlapsed, preterit.  
**pro**: provide, profit, profound.  
**pros**: prostheses, prosody.  
**prot-o**: protagonist, protocoll.  
**thorough**: thoroughbred, thoroughfare.  
**through**: throughbred, through-out.  
**circum, circu**: circumflex, circuit.  
**cis**: cisalpine.  
**se, so**: seduce, secret, sojourn.  
**semi**: semicolon, semilunar.  
**pseud-o**: pseudoking, pseud-apostle.

### WRITING EXERCISES.

13. invade, insist, insect, inquiet, ignore, ignorance, irradiate, illuminate, immerge, imbibe, impolite, impulse, implement; interpret, interlude, intellectual; intromit, introvert, introducer.



ultra: <i>u-l-t-r-a</i>	physic: <i>p-h-y-s-i-c</i>
un: <i>u-n</i>	bill: <i>b-i-l-l</i>
un-i: <i>u-n-i</i>	be: <i>b-e</i>
under: <i>u-n-d-e-r</i>	<i>u-n-d-e-r</i>
up: <i>u-p</i>	bone: <i>b-o-n-e</i>
re: <i>r-e</i>	by: <i>b-y</i>
ren: <i>r-e-n</i>	per: <i>p-e-r</i>
retro: <i>r-e-t-r-o</i>	peri: <i>p-e-r-i</i>
le: <i>l-e</i>	par: <i>p-a-r</i>
mis: <i>m-i-s</i>	para: <i>p-a-r-a</i>
mid-dle: <i>m-i-d-d-l-e</i>	per: <i>p-e-r</i>
meta: <i>m-e-t-a</i>	poly: <i>p-o-l-y</i>
mal: <i>m-a-l</i>	post: <i>p-o-s-t</i>
mono: <i>m-o-n-o</i>	pre: <i>p-r-e</i>
multi: <i>m-u-l-t-i</i>	pro: <i>p-r-o</i>
ne: <i>n-e</i>	prose: <i>p-r-o-s-e</i>
neg: <i>n-e-g</i>	prot: <i>p-r-o-t</i>
with: <i>w-i-t-h</i>	thorough: <i>t-h-o-r-o-u-g-h</i>
well: <i>w-e-l-l</i>	through: <i>t-h-r-o-u-g-h</i>
vice: <i>v-i-c-e</i>	circu: <i>c-i-r-c-u</i>
vil: <i>v-i-l</i>	dis: <i>d-i-s</i>
for: <i>f-o-r</i>	see: <i>s-e-e</i>
fore: <i>f-o-r-e</i>	semi: <i>s-e-m-i</i>
far: <i>f-a-r</i>	pseud: <i>p-s-e-u-d</i>
pro: <i>p-r-o</i>	
phil: <i>p-h-i-l</i>	





*satis*: satisfaction.

*sub* (*su-r, f, p, s, g, c*): subdue, suspect, surreption, suffice, supplement, suspend, suggest, succeed, *sufficient, subsequent, subsequence.*

*subter*: subterfuge.

*super*: superfine, superficies, *supreme, superior.*

*sur*: surface, surname.

*syn* (*sy-l, m*): synthesis, synonym, system, sympathy.

*dia*: diadem, diatribe.

*dis*: dissent, dispute, disable, *disordre.*

*di-f*: direct, dijest, difficult.

*de*: defer, defense, desire.

*demi*: demicaster, demigod.

*down*: downcast, downlook, downwards.

*dys*: dyscrasy, dyspepsy.

*to*: to-morrow, *together, according to, with regard to, in regard to, in respect to, in order to.*

*the, of the, to the; a, an, of a (of an), to a (to an).*

*tri*: triangle, trident.

*trans, tra*: transaction, translation, travesty, *transient.*

*tres*: trespass.

*Cata, cat*: catafalque, category, catholic, catholicize, catholicism.

*caco*: cacophony.

*con* (*co-r, l, m*): convent, cooperate, cognate, correspond. collapse, combine, *consequent, consequence.*

*contra*: contravene, *contrast, contrary, on the contrary.*

*contro*: controvert, controverters, *controle.*

*counter*: counteract, counterfeit.

*quasi*: quasicontract.

*hemi*: hemistich, hemisphere.

*hetero*: heterodox.

*homo, hom*: homotonous, homonymy.

*hyper*: hyperbol.

*hypo*: hypothesis, hypocrite, hypotenuse.

#### IV. COMPOUND WORDS. PROPER NAMES.

Witchcraft, shipnail, rosetree, grasshopper, motherwit. — Daisy, window, ballast, gonfalon.

Greenwich, Harwich, Norwich, Gloucester, Leicester, Worcester, Tyrwhit, Brougham, Shakspeare, Urquhart, Grey, Humphrey, Vaughan, Edward, Zachary, Barham, Argyle, Ystad. Oconnel, Mac Leod, Beaumont, Beaufort, Rousseau, Boileau, L'estocq, L'hermite, d'Alembert, Luçon, Châlons, Sévigné, Lorzère, Noël, Sainte-Beuve, Beudant, Braille, Napoléon, Eider, Schleiermacher, Raumer, Reuter, Euler, Oelrichs, Nadejda.

#### WRITING EXERCISES.

14. espy, esquire, escorte, escape, espouse; enjoin, encage, engage, embrace, empurple, employ, enterdeal, enterlace; epitaph, episode; equinox, equilibrium, equangular; explain, exclude, educate, efflux, eschew, eclectic; euphony, eucharist.

## V. SIGILS.

## A. SIGILS OF FORMWORDS.

**it**, its. **ere**, enough, ever. **e'er**, every, every man, every thing, even, **e'en**, either. **all**, alone, already, almost, albeit, although, also, altogether, anon, any, anybody, anything, and, and so on, and so forth, as, as well as, as far as, as much as, as long as. **or**, ordinary, ordinarily, only, once, often, oftentimes, other, another, our. **us**. **rather**. **little**, like. **much**, more, most. **neither**, never, **ne'er**, nevertheless, next, no, no man, nobody, nothing, nor, not, not only, not at all, notwithstanding. **while**, whither, whitherto, which, where, wherever, wherein, whereout, whereabout, whence, what, whatever, whatsoever. **Very**. **but**. **particular**, particularly. **this**, these, they, their (there), them, then, than, that, those, thus. **certain**. **since**, single, singular, self, selves, seldom, several, saving, some, somebody, something, sometimes, sundry, such, still, scarce, scarcely. **during**. **generally**. **toward**, towards, touching. **yester**, yesterday, yet, yonder. **quite**. **him**, his, her, here, however, **howe'er**, whom, whose.

## AUXILIARY VERBS.

1) be, being, been, am, I am, are, art, is, it is, is it, was, wast, were, wert, to be. 2) have, I have, having, hath, has, hast, had, hadst, to have. 3) ought, it ought, ought it. 4) may, I may, mayst, might, mightst. 5) must. 6) will, wilt, would, it would, I would, woudst, won't. 7) shall, shalt, should, it should, I should, shouldst. 8) can, canst, cannot, can't, could, it could, I could. 9) did. — 10) have been, have had, has been, has had, had been, had had, may be, may have, may have been, can be, can have, cannot be, cannot have, could be, could have, could have been, should have had, would have had, ought to be, ought to have, it ought to be, to have been.

*Reading Exercises.*

He who has done ill once, will do it again. Who can mend it, said the poor boy, when he had broken his pitcher. Do what thou oughtest, let come what māy. It ought to be a good tale that is twice told. He may ill run that cannot go. He that doth what he will, often doth not what he ought. He who spends more than he should, shall not have to spend when he would. He that slays, shall be slain. Had she had money, she would have had friends. For what thou canst do thyself, rely not on another. None so blind as those who won't see, none so deaf as those who won't hear. It is thou must honour the place, not the place thee.









## NUMBERS •

one, two, three, four, five, six, seven, eight, nine, ten, eleven, twelve,  
 1    2    3    4    5    6    7    8    9    10    11    12  
 thirteen, fourteen, fifteen, sixteen, seventeen, eighteen, nineteen,  
 13    14    15    16    17    18    19  
 twenty, thirty, forty, fifty, sixty, seventy, eighty, ninety, hundred,  
 20    30    40    50    60    70    80    90    100  
 thousand, million.  
 1000    100,000

25, 176, 843, 1863, 700, 8000, 250000,  $\frac{1}{3}$ ,  $\frac{2}{3}$ ,  $\frac{5}{8}$ ,  $\frac{11}{12}$ ,  $\frac{1}{7}$ ,  $\frac{7}{8}$   
 first, second, third, fourth, fifth, sixth, seventh, eighth, ninth,  
 tenth, eleventh, twelfth, thirteenth, fourteenth, fifteenth, sixteenth,  
 seventeenth, eighteenth, nineteenth, twentieth, thirtieth, fortieth,  
 fiftieth, sixtieth, seventieth, eightieth, ninetieth, hundredth, thousandth.

## B. SIGILS OF SUBSTANTIAL WORDS.

**individu:** individual, individua-  
 lity, individuality.

**industry:** industrious.

**interes(s):** interest, interested, in-  
 teresting.

**English:** Englishman, Englishmen,  
 England.

**evangel:** evangely, evangelic, evan-  
 gelize, evangelist.

**equal:** equally, equality, equalize.

**exe(a)mpl:** exemplar, exemplary,  
 exemplify, exemplification.

**art:** artist, article, articulate,  
 artery, arterious, artifice,  
 artillery.

**all:** alley, allegro, allodium.

**alt:** exalt, altitude, alteration,  
 altern, altar.

**Origin:** original, originate, ori-  
 gination.

**rig:** rigation, rigol, rigor, irri-  
 gate, rigide.

**reg:** regal, reglet, regent, regency,  
 regime, regiment, register,  
 regular.

**rect:** rector, rectify, rectitude,  
 rectrix, rectress, correct, in-  
 surrection.

**rapt:** enrapt, rapture, enrapture.

**rog:** rogation, interrogate, pre-  
 rogative, arrogant.

**rupt:** ruption, rupture, interrupt.

**lig:** ligament, ligature, obliga-  
 tion, religion, negligent.

**lict:** lictor, relict.

**leg:** legal, legate, legende, le-  
 gion, legislative, legislation,  
 legislature, legitim.

**lect:** lection, lecture, collet, neg-  
 lect, electric, electricity.

**log:** monologue, catalogue, loga-  
 rithm, logic, analogy.

**loc:** local, locate, elocution.

**lustr:** lustrum, lustration, illus-  
 tration.

**miss:** mission, missionar, com-  
 mission, emission, emissary.

**mister (Mr.):** mistress, mystery.

**member:** remember, membrane.

**mend:** mendable, recommenda-  
 tion.

**measure:** measurable, mesure-  
 ment.

**mand:** command, mandate, man-  
 datory, mandamus, mandible.

<i>master</i> : masterly, masterful, mastership, masterdom.	<i>prim</i> : primitive, primity, primness.
<i>nat</i> : native, nation, national, nature, natural, naturally.	<i>prime</i> : primacy, primer, primary.
<i>number</i> .	<i>princip</i> : principle, principal, principally, principate.
<i>world</i> . — <i>woman</i> , <i>women</i> .	<i>press</i> : pression, pressure, sup- press, compress.
<i>vict</i> : convict, victor, Victoria.	<i>pract</i> : practice, practize, practical.
<i>vers</i> : divers, advers, univers, versible, versify.	<i>prob</i> : probable, probability, pro- bate, probation.
<i>vantage</i> : advantage, advanta- geous.	<i>prove</i> : provable, prover, improve- ment.
<i>vol</i> : volatil, benevolent, volun- teer, voluntary, revolution.	<i>plic</i> : complicate, application.
<i>vulg</i> : vulgar, vulgarize, vulgate, divulgate, divulge.	<i>pleasure</i> : pleasurable.
<i>firm</i> : confirm, confirmation, firmity, firmitude.	<i>thing</i> . — <i>think</i> .
<i>fect</i> : perfect, confect, affection, affectation.	<i>cip</i> : anticipate, recipe, recipient, reciprocal, reciprocity.
<i>fact</i> : factive, faction, factor, facture.	<i>certain</i> : certainly, certainness, ascertain.
<i>form</i> : former, formal, forma- tion, reformation.	<i>centr</i> : centry, centrum, central, centric.
<i>funct</i> : function, functionary, de- function.	<i>cept</i> : except, excepted, excep- tion, reception, conception.
<i>future</i> : futurity.	<i>simple</i> : simply, simplicity, sim- plify, simplification.
<i>France</i> ; <i>French</i> . — <i>fract</i> : fraction.	<i>sign</i> : signal, signature, signify, signification.
<i>flict</i> : conflict, affliction.	<i>serv</i> : service, servant, servile, servitor, servitude, pre- servation.
<i>flect</i> : reflect.	<i>sembl</i> : semblable, resemble, as- semble, assembly, assemblance.
<i>flamm</i> : flammable, flammous, flammation, inflammation.	<i>sol</i> : solar, solitary, solitude, con- solation, absolute, solution.
<i>peculiar</i> : peculiarly, peculiarity.	<i>sult</i> : insult, result, sultan.
<i>par</i> : parity, apparent, reparation, preparation, comparison, pa- radise.	<i>spect</i> : spectator, aspect, expect, respecting.
<i>part</i> : partner, partition, partial, partisan, particle, particular.	<i>stitu(t)</i> : substitute, institute, in- stitution, institutor, con- stituent, constitutionnal.
<i>port</i> : report, reporter, transport, importance, proportion.	<i>stead</i> : steady, steadiness.
<i>pos</i> : expose, propose, position, positive.	<i>stance</i> : instance, substance, sub- stantial, constancy.
<i>punct</i> : punction, punctuation, punctual.	<i>stat</i> : statue, statute, statuary, statutory, statement.









*strict*: strictly, strictness, stricture.  
*struct*: structure, instruction.  
*script*: scripture, manuscript.  
*scribe*: circumscribe.  
***discipl***: disciplin, disciplinary, disciplinable.  
*dict*: dictate, edict, interdict, dictionary.  
*doct*: doctor, doctrin, doctrinal.  
*duct*: ductil, ducture, product, production, conduct.  
***gener***: general, generality, generate, generation.  
*gentle*: gentleman, gentlemen.  
*ject*: inject, object, subject, conjecture.  
*junct*: adjunct, conjunct, injunction.  
*gymn*: gymnec, gymnasium, gymnastic.  
***termin***: terminal, terminate, termination, terminology.  
*test*: attest, contest, testator, testify, protestant, testament.  
*trib*: tribute, contribute, tributary, tribune.  
*treasure*: treasury, treasurer.

Meter, decimeter, centimeter, millimeter, decameter, hectometer, kilometer, myriameter; liter, deciliter, centiliter, decaliter, hectoliter . . . ; gram, decigram, centigram, milligram . . .

January, February, March, April, May, June, July, August, September, October, November, December. — Sunday, Monday, Tuesday, Wednesday, Thursday, Friday, Saturday.

### C. SPECIAL SIGILS.

Parliament, amendement, adjournment, department, order of the day, address, motion, question, petition, discussion, opinion, proposition, opposition, division, Houses of the parliament, House of Lords, House of Commons, Member of Commons, honorable, table of the house, speaker, speech, clerk, secretary, treasury bench, Lords of the treasury, minister, Chancellor of the Exchequer, My Lords, My Lords and Gentlemen, budget, committee, committee of supply, committee of ways and means, select committee, Majesty, majority, minority, aristocrat, democrat, aristocracy, democracy, people, public.

*tract*: tractable, abstract, attraction, subtration, subtraction.  
***chamber***. — *church*. [(shilling).  
***shorthand***, shorthand writer  
***govern***: government, governant, governess. — *good*.  
*gress*: congress, progression.  
*gram(m)*: epigram, grammar, grammatic, grammatical.  
*graph*: graphit, graphic, graphometer.  
***capit***: capital, capitate, capitular, capitulate.  
*capt*: caption, captive, captain, captaincy, captation.  
*cop*: copy, copious, copist, copulate.  
*country*: countryman.  
*cup*: cupide, occupation.  
***character***, characteristic, characterize, characterism.  
*Christ*: christen, christening, Christian.  
***qual***: quality, qualify, qualification.  
***histor***: history, historic, historify.  
*harmon*: harmony, harmonic, harmonious, harmonize.

15. amount, aware, avoid, acouch, afoot, afloat, abed, aback, apace, asance, asunder, ahead, aghast; apathy, atheist; avert, abridge; archduke; alcoran, ambassade, ambush, ambilevous, ambiloquous; amphibia, Amphitrite, anonymous, anacoluthon, analepsy; antichrist, anteroom, antetemple, antagonist; afteract, aftercost; abjure, abolish, abscond, abscess; apostasy, apocalypse, aphaeresis; admit, adverse, agree, ascend, arrest, allot, annihilate, affable, applaud, assault, addorsed, attach, attorney, agglomeration, access, acclaim, acquire; autocrat, autoptical.

16. orthodoxness, orthogon; onfall; omnivorous, overcharge; offscouring, obtuse, omit, official, oppress, occasion; — outspcak, outbreathe; ultramarine; unfair; untoward; unicorn, unanimous; undergo, underfellow; uproar.

• 17. regard, recover, resound, rally, renvers, retrospect; misdead, mishearten, miscreant; midsea, midwood; metaphysic, methodist; malcontent, maleficence; monochord; multiply; nefandous, negligent; nonsense, nonpareil.

18. withhold, withwind; well-bred, well-born, vice-admiral, vice-stamper; forswear, forsooth; forewarn, forefinger, forth-right, forth-coming; philomath, Philadelphia; pysiognomist; biscuit, bipedal, bidental; bestow, behold; benefice; by-blow, by-matter; perspire, permanent, pellucidness; periphery, periphrase, penult; pardon, partake, paralyse, parachute, paraclete; portraiture, purpose, purchase; polygon, polytechnic; postdate; preface, pretend, precise, presage, preside; preterition, pretermit; profligate, protuberance; prosphysis, prosthetic; protonotary, protoxyd.

19. thorough-lighted, thorough-paced, through-lighted, through-paced; circumvallate, circuitous; cispadane; sinecure; secret, seclusion, sedition; semi-circle, semi-fluid; pseudo-martyr; satisfy; subterraneous, suspectedness, surrender, suffuse, supplant, sustain, suggestion, succinct; subterfluous; superfluous; surprise, sirloin; syncope, systematical, syllable, symphony, sumptom; diaphanous, disturb, disease, divorce, diploma, diffamation; deprive, desiccate, desire; demicanon; downcast; dyspnoea; to-night; tribrach, trigonometry; translation, (tralation), tralucet, trespasser.

20. catastrophe, catarrh, catoptric; cacodemon; contrive, coeval, cohere, cognomen, corroborate, colleague, college, commerce, comfort; contraband, controvertist, counterscarp; Quasimodo; hemicycle; heterageneous; homophony, homocentric; hypercritical; hypochonder.













1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 839. 840.

















The first thing I noticed when I stepped  
out onto the porch was the cool breeze.  
It felt like a warm blanket after a long day.  
The sun had set, painting the sky in shades of orange  
and pink. The stars were beginning to appear,  
twinkling in the darkening sky. I took a deep breath,  
inhaling the fresh air and the scent of flowers from the garden.  
Everything felt so peaceful, so right. It was exactly what I needed.  
I walked back inside, feeling rejuvenated and ready to face whatever tomorrow brought.



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22. XXIII.  
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## READING EXERCISES.

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[xv]

### 1. SELECT SENTENCES.

Be fit to live, that you may be fit to die. Do that which is right, love that which is just and true. There is a time to speak and there is a time to act. To be of use ought to be the end and aim of our lives. That which you have to do, do with all your might. If you would have your business done, attend to it yourself. We have no right to teach that which we do not believe. It is much better to do well than to say well. The more a man does, the more he is able to do. We have nought to fear in this life but sin and sloth. There is no music like the voice of those we love. The more we hate our evil thoughts, the less they are ours.

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### 2. HOME. BY MONTGOMERY.

There is a land, of every land the pride,  
Beloved by Heaven o'er all the world beside;  
Where brighter suns dispense serener light,  
And milder moons emparadise the night;  
A land of beauty, virtue, valor, truth,  
Time-tutor'd age, and love-exalted youth;  
The wandering mariner, whose eye explores  
The wealthiest isles, the most enchanting shores,  
Views not a realm so bountiful and fair,  
Nor breathes the spirit of a purer air;  
In every clime the magnet of his soul,  
Touch'd by remembrance, trembles to that pole;  
For in this land of Heaven's peculiar grace,  
The heritage of nature's noblest race,  
There is a spot of earth supremely blest,  
A dearer, sweeter spot than all the rest,  
Where man, creation's tyrant, casts aside  
His sword and sceptre, pageantry and pride,  
While in his soften'd looks benignly blend  
The sire, the son, the husband, brother, friend;

Here woman reigns: the mother, daughter, wife,  
Strew with fresh flowers the narrow way of life!  
In the clear heaven of her delightful eye,  
An angel-guard of loves and graces lie;  
Around her knees domestic duties meet,  
And fireside pleasures gambol at her feet.  
Where shall that land, that spot of earth be found?  
Art thou a man? — a patriot? — look around;  
O, thou shalt find, howe'er thy footsteps roam,  
That land *thy* country, and that spot *thy* Home.

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[xvi] 3. ELOISA TO ABELARD. BY POPE.

In these deep solitudes and awful cells,  
Where heav'nly-pensive contemplation dwells,  
And ever-musing melancholy reigns;  
What means this tumult in a Vestal's veins?  
Why rove my thoughts beyond this last retreat?  
Why feels my heart its long-forgotten heat?  
Yet, yet I love! — From Abelard it came,  
And Eloïsa yet must kiss the name.

Dear fatal name! rest ever unreveal'd,  
Nor pass these lips in holy silence seal'd;  
Hide it, my heart, within that close disguise,  
Where mix'd with God's, his lov'd Idea lies:  
O write it not my hand — the name appears  
Already written — wash it out, my tears!  
In vain lost Eloïsa weeps and prays,  
Her heart still dictates, and her hand obeys.

Relentless walls! whose darksome round contains  
Repentant sighs, and voluntary pains:  
Ye rugged rocks! which holy knees have worn;  
Ye grotts and caverns shagg'd with horrid thorn!  
Shrines! where their vigils pale-ey'd virgins keep,  
And pitying saints, whose statues learn to weep!  
Tho' cold like you, unmov'd and silent grown,  
I have not yet forgot myself to stone.  
All is not Heav'n's while Abelard has part,  
Still rebel nature holds out half my heart;  
Nor pray'rs nor fasts its stubborn pulse restrain,  
Nor tears for ages taught to flow in vain.



Soon as thy letters trembling I unclose,  
 That well-known name awakens all my woes.  
 Oh name for ever sad! for ever dear!  
 Still breath'd in sighs, still usher'd with a tear.  
 I tremble too, where'er my own I find,  
 Some dire misfortune follows close behind.  
 Line after line my gushing eyes o'erflow,  
 Led thro' a sad variety of woe:  
 Now warm in love, now with'ring in my bloom,  
 Lost in a convent's solitary gloom!  
 There stern Religion quench'd th'unwilling flame,  
 There dy'd the best of passions, Love and Fame.

Yet write, oh write me all, that I may join  
 Griefs to thy griefs, and echo sighs to thine.  
 Nor foes nor fortune take this pow'r away;  
 And is my Abelard less kind than they?  
 Tears still are mine, and those I need not spare,  
 Love but demands what else were shed in pray'r.

. . . . .

[xvii] 4. PARADISE LOST. BY MILTON.

Hail, holy Light, offspring of Heaven firstborn,  
 Or of th'Eternal co-eternal beam,  
 May I express thee unblam'd? since God is light,  
 And never but in unapproach'd light  
 Dwelt from eternity, dwelt then in thee,  
 Bright effluence of bright essence increate.  
 Or hear'st thou rather, pure ethereal stream,  
 Whose fountain who shall tell? Before the sun,  
 Before the heavens thou wert, and at the voice  
 Of God, as with a mantle, didst invest  
 The rising world, of waters dark and deep,  
 Won from the void and formless infinite.

Thee I revisit now with bolder wing,  
 Escap'd the Stygian pool, though long detain'd  
 In that obscure sojourn; while in my flight  
 Thro' utter and thro' middle darkness borne,  
 With other notes than to th'Orphean lyre,  
 I sung of chaos and eternal night;  
 Taught by the heavenly muse to venture down

The dark descent, and up to re-ascend,  
Though hard and rare: thee I revisit safe,  
And feel thy sov'reign vital lamp; but thou  
Revisit'st not these eyes, that roll in vain  
To find thy piercing ray, and find no dawn;  
So thick a drop serene hath quench'd their orbs,  
Or dim suffusion veil'd. — Yet not the more  
Cease I to wander, where the muses haunt  
Clear spring, or shady grove, or sunny hill,  
Smit with the love of sacred song; but chief  
Thee, Sion, and the flow'ry brooks beneath,  
That wash thy hallow'd feet, and warbling flow,  
Nightly I visit. . . .

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5. LETTERS WRITTEN BY THE EARL OF  
CHATHAM TO HIS NEPHEW THOMAS PITT.

Bath, Oct. 12, 1751.

MY DEAR NEPHEW,

As I have been moving about from place to place, your letter reached me here, at Bath, but very lately, after making a considerable circuit to find me. I should have otherwise, my dear child, returned you thanks for the very great pleasure you have given me, long before now. The very good account you give me of your studies, and that delivered in very good Latin, for your time, has filled me with the highest expectation of your future improvements: I see the foundation so well laid, that I do not make the least doubt but you will become a perfect good scholar; and have the pleasure and [xviii] applause that will attend the several advantages hereafter, in the future course of your life, that you can only acquire now by your emulation and noble labors in the pursuit of learning, and of every acquirement that is to make you superior to other gentlemen. I rejoice to hear that you have begun Homer's Iliad; and have made so great a progress in Virgil. I hope you taste and love those authors particularly. You cannot read them too much: they are not only the two greatest poets, but they contain the finest lessons for your age to imbibe: lessons of honor, courage, disinterestedness, love of truth, command of temper, gentleness of behavior, humanity, and in one word, virtue in its true signification. Go on, my dear nephew, and drink as deep as you can of these divine springs: the pleasure of the draught is equal



at least to the prodigious advantages of it to the heart and morals. I shall be highly pleased to hear from you, and to know what authors give you most pleasure. I desire my service to Mr. Leech: pray tell him I will write to him soon about your studies.

I am, with the greatest affection,

My dear Child,

Your loving uncle.

Bath, Jan. 12, 1754.

MY DEAR NEPHEW,

Your letter from Cambridge affords me many very sensible pleasures: first, that you are at last in a proper place for study and improvement, instead of losing any more of that most precious thing, time, in London. In the next place that you seem pleased with the particular society you are placed in, and with the gentleman to whose care and instructions you are committed: and above all I applaud the sound, right sense, and love of virtue, which appears through your whole letter. You are already possessed of the true clue to guide you through this dangerous and perplexing part of your life's journey, the years of education; and upon which the complexion of all the rest of your days will infallibly depend: I say you have the true clue to guide you, in the maxim you lay down in your letter to me, namely that the use of learning is, to render a man more wise and virtuous; not merely to make him more learned. Go on, my dear boy, by this golden rule, and you cannot fail to become every thing your generous heart prompts you to wish to be, and that mine most affectionately wishes for you. There is but one danger in your way; and that is, perhaps, natural enough to your age, the love of pleasure, or the fear of close application and laborious diligence. With the last there is nothing you may not conquer: and the first is sure to conquer and enslave whoever does not strenuously and generously resist the first [xix] allurements of it, lest by small indulgencies, he fall under the yoke of irresistible habit. "*Vitanda est Improbata Siren, Desidia*", I desire may be affixed to the curtains of your bed, and to the walls of your chambers. If you do not rise early, you never can make any progress worth talking of; and another rule is, if you do not set apart your hours of reading, and never suffer yourself or any one else to break in upon them, your days will slip through your hands, unprofitably and frivo-

lously; unpraised by all you wish to please, and really unenjoyable to yourself. Be assured, whatever you take from pleasure, amusements, or indolence, for these first few years of your life, will repay you a hundred fold, in the pleasures, honors, and advantages of all the remainder of your days. My heart is so full of the most earnest desire that you should do well, that I find my letter has run into some length, which you will, I know, be so good to excuse. . . .

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## 6. ADVANTAGES OF SHORTHAND. BY GAWTRESS.

Shorthand is capable of imparting so many advantages to persons in almost every situation of life, and is of such extensive utility to society, that it is justly a matter of surprise, that it has not attracted a greater share of attention, and been more generally practised. In England, at least, this art may be considered a National Blessing, and thousands who look with the utmost indifference upon it, are daily reaping the fruits of its cultivation. It is scarcely necessary to mention how indispensable it is in taking minutes of public proceedings. If all the feelings of a patriot glow in our bosoms on a perusal of those eloquent speeches which are delivered in the Senate, or in those public assemblies where the people are frequently convened to exercise the birthright of Britons — we owe it to shorthand. If new fervor be added to our devotion, and an additional stimulus be imparted to our exertions as Christians, by the eloquent appeals and encouraging statements made at the anniversaries of our various religious Societies — we owe it to shorthand. If we have an opportunity, in interesting judicial cases, of examining the evidence, and learning the proceedings, with as much certainty, and nearly as much minuteness, as if we had been present on the occasion — we owe it to shorthand. In short, all those brilliant and spirit-stirring effusions which the circumstances of the present times combine to draw forth, and which the press transmits to us with such astonishing celerity, warm from the lips and instinct with the soul of the speaker, would have been entirely lost [xx] to posterity, and comparatively little known to ourselves, had it not been for the facilities afforded to their preservation by shorthand. Were the opera-



tions of those who are professionally engaged in exercising this art, to be suspended but for a single week, a blank would be left in the political and judicial history of our country, an impulse would be wanting to the public mind, and the nation would be taught to feel and acknowledge the important purposes it answers in the great business of life.

A practical acquaintance with this art is highly favorable to the improvement of the mind, invigorating all its faculties, and drawing forth all its resources. The close attention requisite in following the voice of the speaker, induces habits of patience, perseverance, and watchfulness, which will gradually extend themselves to other pursuits and avocations, and at length inure the writer to exercise them on every occasion in life. When writing in public, it will also be absolutely necessary to distinguish and adhere to the train of thought which runs through the discourse, and to observe the modes of its connexion. This will naturally have a tendency to endue the mind with quickness of apprehension, and will impart an habitual readiness and distinctness of perception, as well as a methodical simplicity of arrangement, which cannot fail to conduce greatly to mental superiority. The judgment will be strengthened, and the taste refined; and the practitioner will, by degrees, become habituated to seize the original and leading parts of a discourse or harangue.

The *facility it affords to the acquisition of learning* ought to render it an indispensable branch in the education of youth. To be enabled to treasure up for future study the substance of lectures, sermons, &c., is an accomplishment attended with so many evident advantages that it stands in no need of recommendation. Nor is it a matter of small importance, that by this art the youthful student is furnished with an easy means of making a number of valuable extracts in the moments of leisure, and of thus laying up a stock of knowledge for his future occasions. The pursuit of this art materially contributes to improve the student in the principles of grammar and composition.

The rapidity with which it enables a person to commit his own thoughts to the safety of manuscript, also renders it an object peculiarly worthy of regard. By this means many ideas which daily strike us, and which are lost before we can record them in the usual way, may be snatched from destruction, and preserved till mature deliberation can ripen and perfect them.

[xxi] 7. SERMON ON THE IMMORTALITY OF THE SOUL. BY THE REV. DR. BLAIR.

2. Corinthians, 5. 1. *For we know that if our earthly house of this tabernacle were dissolved, we have a building of God, a house not made with hands, eternal in the heavens.*

This passage presents to us, in one view, the nature of our present earthly state, and the future object of the Christian's hope. The style is figurative; but the figures employed are both obvious and expressive. The body is represented as a house inhabited by the soul, or the thinking part of man. But it is an earthly house, a tabernacle erected only for passing accommodation, and to be dissolved; to which is to succeed the future dwelling of the just in a building of God, a house not made with hands, eternal in the heavens. Here then are three great objects presented to our consideration. First, the nature of our present condition. Secondly, that succeeding state which is the object of good men's hope. Thirdly, the certain foundation of their hope; we know, that if our earthly house be dissolved, we have a building of God.

*First.* The text gives a full description of our present embodied state, as an earthly house, an earthly house of this tabernacle, and a tabernacle which is to be dissolved. — We dwell in an earthly house. Within this cottage of earth is lodged that spiritual, immortal substance, into which God breathed the breath of life. So we are elsewhere said in Scripture to have our foundation in the dust, and to dwell in houses of clay. During its continuance in this humble abode, the soul may be justly considered as confined and imprisoned. It is restrained from the full exertion of its powers by many obstructions. It can perceive and act only by very imperfect organs. It looks abroad as through the windows of the senses; and beholds truth as through a glass, darkly. It is beset with a numerous train of temptations to evil, which arise from bodily appetites. It is obliged to sympathize with the body in its wants; and it is depressed with infirmities not its own. For it suffers from the frailty of those materials of which its earthly house is compacted. It languishes and droops along with the body; is wounded by its pains; and the slightest discomposure of bodily organs is sufficient to derange some of the highest operations of the soul. All these circumstances bear the marks of a fallen and degraded state of human nature. The mansion in which the soul is lodged corresponds so little with the powers and capacities of a ra-



tional immortal spirit, as gives us reason to think that the souls of good men were not designed to remain always thus confined. . . .

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[XXII] 8. THE HOUSE OF COMMONS. BY SPELLEN.

The first thing that would occur to a stranger on entering the House of Commons must be, that it is the oddest and most incomprehensible apartment that ever was seen. It is strictly like nothing that ever was built before. It has no shape. It is not square, and it is not oblong; and if it resembles in its outline in any degree any other room in which a number of persons are to assemble, it is the old-fashioned dissenting chapels which were erected before Baptists and Independents had acquired architectural tastes, and when it was thought that plainness in buildings devoted to the worship of God should degenerate into downright unshapely ugliness. Look at the House of Commons as regards its size, and it will be found that it is positively very small; it looks cramped, "cribbed, cabined, caged, confined." One thinks it must certainly have been built under great pressure and difficulty — there must have been an insurmountable want of space for the ground-plan, and the architect had to do his best to deal with the exigency. But then it may occur to one to remember that the New Palace of Westminster stands on an area of about eight acres, has four principal fronts, and contains within its area no less than eleven quadrangles or courts for the admission of light and air to the numberless rooms, residences, and offices, of which, besides the two Houses and their adjuncts, it is made up. Some idea may be formed of the intricacy and extent of its plan, when it is known that it contains no less than 500 rooms of all kinds, with separate residences, some of them of large size, for eighteen different officers of the Houses of Lords and Commons, besides a chapel for the use of the residents in the building; and it was all built because of this small and particularly mean-looking room. If it had not been for this place, there would have been no occasion for a legislative palace at all. The stranger cannot tell what it all means. Why such an expenditure of time, money, space, skill, art decoration on this huge edifice, if that part of it which is, so to speak, its very heart, and ought to be its real climax, is so narrow and small, and in spite of some attempt at ornament, which in such a room is but a mockery, bears itself so poorly? The only conclusion one can readily arrive at is, that Sir Charles

It will continue — long may it continue — to watch the conduct of public men, to watch the proceedings even of a reformed legislature, to watch the people themselves — a safe, an innoxious, a useful instrument, to enlighten and improve mankind! But its overgrown power, its assumption to speak in the name of the nation, its pretension to dictate and to command, will cease with the abuse upon which alone it is founded, and will be swept away, together with the other creatures of the same abuse, which now ‘fright our Isle from its propriety’.

Those portentous appearances, the growth of later times, those figures that stalk abroad, of unknown stature, and strange form — unions, and leagues, and musterings of men in myriads, and conspiracies against the Exchequer — whence do they spring, and how come they to haunt our shores? What power engendered those uncouth shapes — what multiplied the monstrous births, till they people the land? Trust me, the same power which called into frightful existence, and armed with resistless force, the Irish volunteers of 1782, the same power which rent in twain your empire, and raised up thirteen republics, the same power which created the Catholic Association, and gave it Ireland for a portion. What power is that? Justice denied, rights withheld, wrongs perpetrated — the force which common injuries lend to millions, the wickedness of using the sacred trust of Government as a means of indulging private caprice — the idiocy of treating Englishmen like the children of the South Sea Islands, the phrenzy of believing, or making believe, that the adults of the nineteenth century can be led like children, or driven like barbarians! This it is that has conjured up the strange sights at which we now stand aghast! And shall we persist in the fatal error of combatting the giant progeny, instead of extirpating the execrable parent? Good God! Will men never learn wisdom, even from their own experience? Will they never believe, till it be too late, that the surest way to prevent immoderate desires being formed, aye, and unjust demands enforced, is to grant in due season the moderate requests of justice? You stand, my Lords, on the brink of a great event, you are in the crisis of a whole nation’s hopes and fears. An awful importance hangs over your decision. Pause, ere you plunge! There may not be any retreat! It behoves you to shape your conduct by the mighty occasion. They tell you not to be afraid of personal consequences in discharging your duty. [XXVIII] I too would ask you to banish all fears; but, above all, that most mischievous, most despicable fear, — the fear of being thought afraid. If you won’t take counsel from me, take example from the statesmanlike conduct of the Noble



Duke, while you also look back, as you may, with satisfaction upon your own. He was told, and you were told, that the impatience of Ireland for equality of civil rights was partial, the clamor transient, likely to pass away with its temporary occasion, and that yielding to it would be conceding to intimidation. I recollect hearing this topic urged within this Hall in July 1828; less regularly I heard it than I have now done, for I belonged not to your number — but I heard it urged in the self-same terms. The burthen of the cry was: It is no time for concession; the people are turbulent, and the Association dangerous. That summer passed, and the ferment subsided not. Autumn came, but brought not the precious fruit of peace, on the contrary, all Ireland was convulsed with the unprecedented conflict which returned the great chief of the Catholics to sit in a Protestant Parliament. Winter bound the earth in chains; but it controlled not the popular fury, whose surge, more deafening than the tempest, lashed the frail bulwarks of law founded upon injustice. Spring came — but no etherial mildness was its harbinger, or followed in its train, — the Catholics became stronger by every month's delay, displayed a deadlier resolution, and proclaimed their wrongs in a tone of louder defiance than before. And what course did you, at this moment of greatest excitement, and peril, and menace, deem it most fitting to pursue? Eight months before you had been told how unworthy it would be to yield when men clamored and threatened. No change had happened in the interval, save that the clamors were become far more deafening, and the threats, beyond comparison, more overbearing. What, nevertheless, did your Lordships do? Your duty — for you despised the cuckoo-note of the season, 'not be intimidated'. You granted all that the Irish demanded, and you saved your country. Was there in April a single argument advanced, which had not held good in July? None, absolutely none, except the new height to which the dangers of longer delay had risen, and the increased vehemence with which justice was demanded — and yet the appeal to your pride which had prevailed in July, was in vain made in April, and you wisely and patriotically granted what was asked and ran the risk of being supposed to yield through fear.

[XXIX] But the history of the Catholic Claims conveys another important lesson. Though in right and policy and justice, the measure of relief could not be too ample, half as much as was received with little gratitude when so late wrung from you, would have been hailed twenty years before with delight; and even the July preceding, the measure would have been received as a boon freely given, which, I fear, was taken with but sullen

enclosed, which are appropriated to Peers, and which [xxv] on nights of important debates are always filled with noble Lords belonging to the Government, and other distinguished members of the Upper House. Here, too, are constantly perched the Government prompters, and getters-up of facts and statistics.

The galleries are an important feature in the arrangement of the House, and are divided into several. One gallery, with a double tier of seats, runs along each side of the House, which is set apart for the use of members. Half-a-dozen doors opening into them lead into very comfortable, handsomely-fitted up, and well-lighted retiring-rooms, where reading, writing, and chatting may be carried on by large or small parties with great convenience. These two galleries communicate at the south end. Here, just over the Bar, is a deep gallery, extending a very considerable way back: the front row, which is separated from the rest by the passage by which the two members' galleries meet, is set apart for the use of the diplomatic corps and distinguished foreigners, but is often occupied by Peers. Over the Speaker's chair is the Reporters' gallery.

For the first time in the history of Parliament a specific place has been assigned for the use of ladies; but, as this is still considered against parliamentary regulations, and as they are only there as it were, by a courteous violation of rule, their seats are placed behind the ornamental brass trellis in the stone screen, just over the reporters' gallery. Nothing can, therefore, be seen of them; and their locale has been facetiously described by an honorable member as "something between a nunnery and bird-cage." The accommodation for them is, however, very good. Their gallery is divided into three compartments, each containing one row of chairs; and there are commodious anterooms attached. There is no difficulty in seeing, and most probably none of hearing, through the interstices of the trellis-work; but it is to be feared that the arrangements do not quite satisfy the fair occupants of the place; for, painful as it is to record, they are very apt to keep up a continuous chatter during the most important speeches, to the dire confusion and distress of the reporters—a proof that they do not hear sufficiently well to have their attention entirely absorbed; while it is also to be feared that they are not content with the loopholes through which they get a view of the House, for they are continually breaking off leaves of the shamrocks and roses of which the brass lattice is composed, which usually fall outwards, and with their sharp ends downwards, on the heads of the occupiers of the back bench in the reporters' gallery.

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[xxvi] 9. SPEECH ON PARLIAMENTARY REFORM.  
BY LORD BROUGHAM.

— I am asked what great practical benefits are to be expected from this measure? And is it no benefit to have the Government strike its roots into the hearts of the people? Is it no benefit to have a calm and deliberative, but a real organ of the public opinion, by which its course may be known, and its influence exerted upon State affairs regularly and temperately, instead of acting convulsively, and as it were by starts and shocks? I will only appeal to one advantage, which is as certain to result from this salutary improvement of our system, as it is certain that I am addressing your Lordships. A Noble Earl inveighed strongly against the licentiousness of the Press; complained of its insolence; and asserted that there was no tyranny more intolerable than that which its conductors now exercised. It is most true, that the Press has great influence, but equally true, that it derives this influence from expressing, more or less correctly, the opinion of the country. Let it run counter to the prevailing course and its power is at an end. But I will also admit that, going in the same general direction with public opinion, the Press is oftentimes armed with too much power in particular instances; and such power is always liable to be abused. But I will tell the Noble Earl upon what foundation this overgrown power is built. The Press is now the only organ of public opinion. This title it assumes; but it is not by usurpation; it is rendered legitimate by the defects of your Parliamentary constitution; it is erected upon the ruins of real representation. The periodical Press is the rival of the House of Commons; and it is, and it will be, the successful rival, as long as that House does not represent the people — but not one day longer. If ever I felt confident in any prediction, is it in this, that the restoration of Parliament to its legitimate office of representing truly the public opinion will overthrow the tyranny of which Noble Lords are so ready to complain, who, by keeping out the lawful sovereign, in truth, support the usurper. It is you who have placed this unlawful authority on a rock: pass the Bill, it is built on a quicksand. Let but the country have a full and free representation, and to that will men look for the expression of public opinion, and the Press will no more be able to dictate, as now, when none else can speak the sense of the people. Will its influence wholly cease? God forbid! Its just influence will continue, but confined within safe [xxvii] and proper bounds.

It will continue — long may it continue — to watch the conduct of public men, to watch the proceedings even of a reformed legislature, to watch the people themselves — a safe, an innoxious, a useful instrument, to enlighten and improve mankind! But its overgrown power, its assumption to speak in the name of the nation, its pretension to dictate and to command, will cease with the abuse upon which alone it is founded, and will be swept away, together with the other creatures of the same abuse, which now ‘fright our Isle from its propriety’.

Those portentous appearances, the growth of later times, those figures that stalk abroad, of unknown stature, and strange form — unions, and leagues, and musterings of men in myriads, and conspiracies against the Exchequer — whence do they spring, and how come they to haunt our shores? What power engendered those uncouth shapes — what multiplied the monstrous births, till they people the land? Trust me, the same power which called into frightful existence, and armed with resistless force, the Irish volunteers of 1782, the same power which rent in twain your empire, and raised up thirteen republics, the same power which created the Catholic Association, and gave it Ireland for a portion. What power is that? Justice denied, rights withheld, wrongs perpetrated — the force which common injuries lend to millions, the wickedness of using the sacred trust of Government as a means of indulging private caprice — the idiotey of treating Englishmen like the children of the South Sea Islands, the phrenzy of believing, or making believe, that the adults of the nineteenth century can be led like children, or driven like barbarians! This it is that has conjured up the strange sights at which we now stand aghast! And shall we persist in the fatal error of combatting the giant progeny, instead of extirpating the execrable parent? Good God! Will men never learn wisdom, even from their own experience? Will they never believe, till it be too late, that the surest way to prevent immoderate desires being formed, aye, and unjust demands enforced, is to grant in due season the moderate requests of justice? You stand, my Lords, on the brink of a great event, you are in the crisis of a whole nation’s hopes and fears. An awful importance hangs over your decision. Pause, ere you plunge! There may not be any retreat! It behoves you to shape your conduct by the mighty occasion. They tell you not to be afraid of personal consequences in discharging your duty. [XXVIII] I too would ask you to banish all fears; but, above all, that most mischievous, most despicable fear, — the fear of being thought afraid. If you won’t take counsel from me, take example from the statesmanlike conduct of the Noble



Duke, while you also look back, as you may, with satisfaction upon your own. He was told, and you were told, that the impatience of Ireland for equality of civil rights was partial, the clamor transient, likely to pass away with its temporary occasion, and that yielding to it would be conceding to intimidation. I recollect hearing this topic urged within this Hall in July 1828; less regularly I heard it than I have now done, for I belonged not to your number — but I heard it urged in the self-same terms. The burthen of the cry was: It is no time for concession; the people are turbulent, and the Association dangerous. That summer passed, and the ferment subsided not. Autumn came, but brought not the precious fruit of peace, on the contrary, all Ireland was convulsed with the unprecedented conflict which returned the great chief of the Catholics to sit in a Protestant Parliament. Winter bound the earth in chains; but it controlled not the popular fury, whose surge, more deafening than the tempest, lashed the frail bulwarks of law founded upon injustice. Spring came — but no ethereal mildness was its harbinger, or followed in its train, — the Catholics became stronger by every month's delay, displayed a deadlier resolution, and proclaimed their wrongs in a tone of louder defiance than before. And what course did you, at this moment of greatest excitement, and peril, and menace, deem it most fitting to pursue? Eight months before you had been told how unworthy it would be to yield when men clamored and threatened. No change had happened in the interval, save that the clamors were become far more deafening, and the threats, beyond comparison, more overbearing. What, nevertheless, did your Lordships do? Your duty — for you despised the cuckoo-note of the season, 'not be intimidated'. You granted all that the Irish demanded, and you saved your country. Was there in April a single argument advanced, which had not held good in July? None, absolutely none, except the new height to which the dangers of longer delay had risen, and the increased vehemence with which justice was demanded — and yet the appeal to your pride which had prevailed in July, was in vain made in April, and you wisely and patriotically granted what was asked and ran the risk of being supposed to yield through fear.

[XXIX] But the history of the Catholic Claims conveys another important lesson. Though in right and policy and justice, the measure of relief could not be too ample, half as much as was received with little gratitude when so late wrung from you, would have been hailed twenty years before with delight; and even the July preceding, the measure would have been received as a boon freely given, which, I fear, was taken with but sullen

satisfaction in April, as a right long withheld. Yet, blessed be God, the debt of justice, though tardily, was at length paid, and the Noble Duke won by it civic honors which rival his warlike achievements in lasting brightness — than which there can be no higher praise. What, if he had still listened to the topics of intimidation and inconsistency which had scared his predecessors? He might have proved his obstinacy, and Ireland would have been the sacrifice.

Apply now this lesson of recent history, — I may say of our own experience, to the measure before us. We stand in a truly critical position. If we reject the Bill, through fear of being thought to be intimidated, we may lead the life of retirement and quiet, but the hearts of the millions of our fellow-citizens are gone for ever; their affections are estranged; we and our order and its privileges are the objects of the people's hatred, as the only obstacles which stand between them and the gratification of their most passionate desire. The whole body of the Aristocracy must expect to share this fate, and be exposed to feelings such as these. For I hear it constantly said, that the Bill is rejected by all the Aristocracy. Favor, and a good number of supporters, our adversaries allow it has among the people; the Ministers, too, are for it; but the Aristocracy, say they, is strenuously opposed to it. I broadly deny this silly, thoughtless assertion. What! My Lords, the Aristocracy set themselves in a mass against the people — they who sprang from the people, are inseparably connected with the people, are supported by the people, are the natural chiefs of the people? They set themselves against the people, for whom Peers are ennobled, Bishops consecrated, Kings anointed — the people, to serve whom Parliament itself has an existence, and the Monarchy and all its institutions are constituted, and without whom none of them could exist for an hour? The assertion of unreflecting men is too monstrous to be endured. As a Member of this House, I deny it with indignation. I repel it with scorn, as a calumny upon us all. And yet are there those who even within these walls speak of the Bill, augmenting so much the strength of the democracy, as to endanger [xxx] the other orders of the State: and so they charge its authors with promoting anarchy and rapine. Why, my Lords, have its authors nothing to fear from democratic spoliation? The fact is, that there are Members of the present Cabinet, who possess, one or two of them alone, far more property than any two administrations within my recollection; and all of them have ample wealth. I need hardly say, I include not myself, who have little or none. But even of myself I will



say, that whatever I have depends on the stability of existing institutions; and it is as dear to me as the princely possessions of any amongst you. Permit me to say, that, in becoming a Member of your House, I staked my all on the aristocratic institutions of the State. I abandoned certain wealth, a large income, and much real power in the State for an office of great trouble, heavy responsibility, and very uncertain duration. I say, I gave up substantial power for the shadow of it, and for distinction depending upon accident. I quitted the elevated station of Representative for Yorkshire, and a leading Member of the Commons. I descended from a position quite lofty enough to gratify any man's ambition; and my lot became bound up in the stability of this House. Then, have I not a right to throw myself on your justice, and to desire that you will not put in jeopardy all I have now left?

But the populace only, the rabble, the ignoble vulgar, are for the Bill. Then what is the Duke of Norfolk, Earl Marshal of England? What the Duke of Devonshire? What the Duke of Bedford? (*Cries of Order from the Opposition.*) I am aware it is irregular in any Noble Lord that is a friend to the measure; its adversaries are patiently suffered to call peers even by their christian and surnames. Then I shall be as regular as they were, and ask, does my friend John Russell, my friend William Cavendish, my friend Harry Vane, belong to the mob, or to the Aristocracy? Have they no possessions? Are they modern names? Are they wanting in Norman blood, or whatever else you pride yourselves on? The idea is too ludicrous to be seriously refuted; — that the Bill is only a favorite with the democracy, is a delusion so wild as to point a man's destiny towards St. Luke's. Yet many, both here and elsewhere, by dint of constantly repeating the same cry, or hearing it repeated, have almost made themselves believe that none of the nobility are for the measure. A Noble Friend of mine has had the curiosity to examine the List of Peers, opposing and supporting it, with respect to the dates of their creation, [xxx] and the result is somewhat remarkable. A large majority of the Peers, created before Mr. Pitt's time, are for the Bill: the bulk of those against it are of recent creation; and if you divide the whole into two classes, those ennobled before the reign of George III. and those since, of the former, fifty-six are friends, and only twenty-one enemies, of the Reform. So much for the vain and saucy boast, that the real nobility of the country are against Reform. I have dwelt upon this matter more than its intrinsic importance deserves, only

through my desire to set right the fact, and to vindicate the ancient Aristocracy from a most groundless imputation.

My Lords, I do not disguise the intense solicitude which I feel for the event of this debate, because I know full well that the peace of the country is involved in the issue. I cannot look without dismay at the rejection of the measure. But grievous as may be the consequences of a temporary defeat — temporary it can only be; for its ultimate, and even speedy success is certain. Nothing can now stop it. Do not suffer yourselves to be persuaded, that even if the present Ministers were driven from the helm, anyone could steer you through the troubles which surround you, without Reform. But our successors would take up the task in circumstances far less auspicious. Under them, you would be fain to grant a Bill, compared with which, the one we now proffer you is moderate indeed. Hear the parable of the Sybil; for it conveys a wise and wholesome moral. She now appears at your gate, and offers you mildly the volumes, the precious volumes of wisdom and peace. The price she asks is reasonable; to restore the franchise, which, without any bargain, you ought voluntarily to give; you refuse her terms, her moderate terms, — she darkens the porch no longer. But soon, for you cannot do without her wares, you call her back. Again she comes, but with diminished treasures; the leaves of the book are in part torn away by lawless hands, — in part defaced with characters of blood. But the prophetic maid has risen in her demands — it is Parliaments by the Year, it is Vote by the Ballot, it is Suffrage by the Million! From this you turn away indignant, and for the second time she departs. Beware of her third coming; for the treasure you must have; and what price she may next demand, who shall tell? It may even be the mace which rests upon that woolsack. What may follow your course of obstinacy, if persisted in, I cannot take upon me to predict, nor do I wish to conjecture. But this I know full well, that, as sure as man is mortal, and to err is human, justice deferred, enhances the price at which you must purchase safety and peace; nor can you expect to gather in another crop than they did who went before you, if you preserve in their utterly abominable husbandry, of sowing injustice and reaping rebellion.

[XXXII] But among the awful considerations that now bow down my mind, there is one which stands pre-eminent above the rest. You are the highest judicature in the realm; you sit here as judges, and decide all causes, civil and criminal, without appeal. It is a judge's first duty never to pronounce sentence, in the most trifling case, without hearing. Will you make this the ex-



ception? Are you really prepared to determine, but not to hear, the mighty cause upon which a nation's hopes and fears hang? You are. Then beware of your decision! Rouse not, I beseech you, a peace-loving, but a resolute people; alienate not from your body the affections of a whole empire. As your friend, as the friend of order, as the friend of my country, as the faithful servant of my Sovereign, I counsel you to assist with your uttermost efforts in preserving the peace, and upholding and perpetuating the Constitution. Therefore, I pray and I exhort you not to reject this measure. By all you hold most dear, — by all the ties that bind every one of us to our common order and our common country, I solemnly adjure you, — I warn you, — I implore you, — yea, on my bended knees, I supplicate you — Reject not this Bill!

## LATIN STENOGRAPHY.

### 1. AUSONII EPIGRAMMA AD NOTARIUM VELOCISSIME EXCIPIENTEM.

Puer notarum praepetum,  
Sollers minister advola.  
Bipatens pugillar expedi,  
Cui multa fandi copia,  
Punctis peracta singulis,  
Ut una vox absolvitur.  
Evolvo libros uberes,  
Instarque densae grandinis  
Torrente lingua perstrepo.  
Tibi nec aures ambigunt,  
Nec occupatur pagina;  
Et mota parce dextera  
Volat per aequor cereum,  
Quum maxime nunc proloquor  
Circumloquentis ambitu.  
Tu sensa nostri pectoris  
Ut dicta jam ceris tenes.  
Sentire tam velox mihi

Vellem dedisset mens mea,  
Quam praepetis dextrae fuga  
Tu me loquentem praevenis.  
Quis, quaeso, quis me prodidit?  
Quis ista jam dixit tibi,  
Quae cogitabam dicere?  
Quae furta corde in intimo  
Exercet ales. dextera?  
Quis ordo rerum tam novus,  
Veniat in aures ut tuas,  
Quod lingua nondum absolverit?  
Doctrina non haec praestitit,  
Nec ulla tam velox manus  
Celeripedis compendii.  
Natura munus hoc tibi,  
Deusque donum tradidit:  
Quae loquerer, ut scires prius,  
Idemque velles, quod volo.

### 2. MARTIALIS EPIGRAMMA.

Currant verba licet, manus est volocior illis,  
Nondum lingua suum, dextera peregit opus.

## WRITING EXERCISES.

(A COLLECTION OF PROVERBS.)

I am not the first and shall not be the last. I owe God a death. I may see him need, but I will not see him bleed. I know no difference between buried treasure and concealed knowledge. I will either win the horse or lose the saddle. I will not dance to every fool's pipe. I will not keep a dog and bark myself. I had rather be an old man's darling than a young man's slave. Ill weeds grow apace. Ill gotten goods seldom thrive. Ill hearing makes bad rehearsing. Impatience does not diminish, but augments the evil. In the end things will mend. In the time of mirth take heed. In the short life of man no lost time can be afforded. In space comes grace. In time of prosperity friends will be plenty, in time of adversity not one amongst twenty. An injury forgiven is better than an injury revenged. An inch breaks no squares. If a man once fall, all will tread on him. If a man once deceive me, shame on him; if he twice deceive me, shame on me. If a word be worth one shekel, silence is worth two. If a fool have success, it ruins him. If a counsel be good, no matter who gave it. If money be not thy servant, it will be thy master. If nobody take notice of our faults, we easily forget them. If we be enemies to ourselves, whither shall we fly? If we did not flatter ourselves, nobody could. If virtue keep court within, honor will attend without. If better were within, better would come out. If pains be a pleasure to you, profit will follow. If pride were an art, there would be many teachers. If thy hand be in a lion's mouth, get it out as fast as thou canst. If things were to be done twice, all would be wise. If the ox fall, wet your knife. If the ball does not stick in the wall, yet it will leave some mark. If the shoe fits, wear it. If thou do not forgive, thou wilt not be forgiven. If you are too fortunate, you will not know yourself. If you run after two hares, you will catch neither. If you make not much of three pence, you'll never be worth a groat. If you wish to know the value of a dollar, try to borrow one. If you wish good advise, consult an old man. If you would have a hen lay, you must bear with her cackling. If



you be a jester, keep your wit, till you have use for it. If you steel for others, you shall be hanged yourself. If you have done no ill the six days, you may play the seventh. If God be with us, who will be against us? Is there no mean between fast or feast? Idleness is the root of all evil. Idleness is the key of beggary. It is in vain to use words, where deeds are expected. It is easy preaching to the fasting with a full belly. It is easier to know how to speak than how to be silent. It is a fair degree of plenty to have what is necessary. It is a fraud to borrow what we are not able to repay. It is a base thing to tread upon a man that is down. It is a silly goose that comes to a fox's sermon. It is a good friend that is always giving, though it be little. It is a good blade that bends. It is a good horse that never stumbles. It is altogether in vain to learn wisdom and yet live foolish. It is one thing to promise and another to perform. It is more blessed to give than receive. It is never to late to repent. It is no shame for a man to learn that which he knoweth not, whatever be his age. It is not for a man in authority to sleep whole nights. It is not the frock that makes the friar. It is better to be envied than to be pitied. It is better to be alone than in bad company. It is better to be beloved than honored. It is better to pay and have but little left than to have much and be always in debt. It is better to sit with a wise man in prison than with a fool in paradise. It is better to suffer wrong than to do it. It is better to do well than to say well. It is the farmers care that makes the field bear. It is safer to hear and to take counsel than to give it. It is God's blessing that makes the pot boil. It is good fasting when the table is covered with fish. It is good to learn at other man's cost. It is good to be merry and wise. It is good to go on foot when a man has a horse in his hand. It is hard to suffer wrong and pay for it too. It must be a diamond that cuts a diamond. It were better my enemy envy me, than I him.

**E**nough is as good as a feast to one that is not a beast. Envy never enriched any man. Enjoy your little, while the fool seeks for more. The evil wound is cured, but not the evil name. Evil be to him who evil thinks, Of evil grain no good seed can come. Ever spare, ever bare. Every one knows where his shoe pinches. Every miller draws the water to his own mill. Every man in his way. Every man is the architect of his own fortune. Every man for himself, and God for us all. Every man has a fool in his sleeve. Every fox must pay his own skin to the flayer. Every thing in its season. Every shoe fits not every

foot. Every shot has its commission. Even a child may beat a man that is bound. Experience is the best teacher. Experience keeps a dear school, but fools will learn in no other. Expedition is the soul of business. Either live or die with honor. The eye of the master will do more work than both his hands. Early rising is a great benefit to health. Early to bed and early to rise, makes a man healthy, wealthy and wise.

**A**rt is long, life is short. All is not lost that is delayed. All is not gold that glitters. All is well that ends well. All are not friends that carry it fair with us. All are not saints that go to church. Of all wars peace ought to be the end. All between the cradle and the coffin is uncertain. All doors open to courtesy. All truth leads to good. All hoods make not monks. Among the blind the one-eyed is a king. Anger is a sworn enemy. After a storm comes a calm. After rain comes sunshine. After Christmas comes Lent. After comes too late. Afterwit is every body's wit. Abundance of right hurts not. Abused patience turns to fury. As is the gardener, so is the garden. As a man lives, so shall he die; as the tree falls, so shall it lie. As a wolf is like a dog, so is a flatterer like a friend. As one makes his bed, so he must lie in it. As love thinks no evil, so envy speaks no good. As many heads, as many wits. As the old cock crows, so doth the young. As the best wine makes the sharpest vinegar, so the deepest love turns to the deadliest hatred. As the days lengthen, so the cold strengthens. As you sow, so you must reap. As you have brewed, so you must drink. An ass is but an ass, though loaden with gold. Adversity is easier borne than prosperity forgot. Against God's wrath no castle is thunder-proof. Act well and you will fare well. According as the wind blows, thereafter is the sail set. The accused is not guilty till he is convicted.

**O**ld men go to death, but death comes to young men. Old birds are not caught with chaff. Old sacks want much patching. An old dog will learn no trick. Own money to be paid at Easter, and Lent will seem short. — One is not so soon healed as hurt. One act does not make a habit. One hour to-day is worth two to-morrow. One hour's sleep before midnight is worth two hours after. One ounce of a man's own wit is worth a tun of other people's. One mischief comes on the neck of another. One may say too much even upon the best subject. One man's breath is another man's death. One must make hay while the sun shines. One must not buy a pig in a poke. One must not sell the bears



skin, before he is caught. One never loses by doing good. One nail drives out another. One fool makes many. One beats the bush, and another catches the bird. One swallow does not make a summer. One scabby sheep infects a flock. One had as good be hanged, as have an ill name. One good head is better than a hundred strong arms. One cannot attend equally to two different affairs. One cannot wash a black moor white. One who lives in a glass house should not throw stones. Once is no custom. — Honest men fear neither the light nor the dark. Honest men's words are as good as their bonds. Honesty is the best policy. Honor a physician before thou hast need of him. Honor and profit will not keep in one sack. Honors change manners. Over shoes, over boots. Of an ill pay master get what you can, though it be but straw. Of saving comes having. Of two evils choose the least. Opportunity makes the thief. An opportunity lost seldom returns. — Oil and truth will get uppermost at last. — Our reputation depends greatly on the choice of our companions. An hour of pain is as long as a day of pleasure. An ounce of wit that is bought is worth a pound that is taught. An ounce of prevention is worth a pound of cure. Out of sight, out of mind. Out of debt, out of danger.

**U**nknown, unmissed; unminded, unmoaned. Unbidden guests are welcomest, when they are gone. Underhand practices fall in the end. Upbraiding turns a benefit into an injury. — Unity is the essence of amity. Use the means and trust to God for the blessing.

**R**ich man feed, and poor man breed. The richer the cobbler, the blacker his thumb. Riches are but the baggage of fortune. Write with the learned, but speak with the vulgar. Write down before you give, and receive before you write. Remove an old tree, and it will wither away. Reprove others, but correct thyself. The receiver is as bad as the thief. Respect a man, he will do the more. A ready way to lose your friend is to lend him money. A rascal grown rich has lost all his kindred. A rolling stone gathers no moss. Rome has not been built in one day.

**L**iar should have good memories. A lion may be beholden to a mouse. Live not to eat, but eat to live. Life lies not in living, but in liking. Liberality is not giving largely, but wisely. Listeners never hear well of themselves. Light burdens

borne far, are heavy. Light gains make a heavy purse. Lightly come, lightly gone. Little and good, long and tiresome. Little mischief too much. A little neglect may breed great mischief. Little boats must keep the shore, larger ships may venture more. Like loves like. Like master, like man. Like sire, like son. Lent money is soon spent. Let every one praise the bridge that carries him over. Let another's shipwreck be your seamark. Let not your tongue run away with your brains. Let the end try the man. Let them laugh that win. Let him that earns the bread eat it. Let him that eats the meat pick the bone. Learn to creep before you run. A lady's honor will not bear a fault. Law cannot persuade, where it cannot punish. A Lord's heart and a beggar's purse agree not. Long absent soon forgotten. The longest day must have an end. Love rules his kingdom without a sword. Love me little and love me long. Love will creep, where it cannot go. Lose nothing for want of asking. Lost time is never found again. Look not too high, lest a chip fall in thy eye. Look before you leap.

**M**y house is my castle. Mills will not grind if you give them no water. Misfortunes seldom come single. Mistrust is the mother of security. Might is above right. A mitted cat never was a good hunter. Men are not to be measured by inches. Malice has a sharp sight and a strong memory. Man proposes, and God disposes. A man surprised is half beaten. Man doth what he can, and God what he will. A man can drive his horse to the water, but cannot force him to drink. Many a little makes a mickle. Many men, many minds. Many go to seek wool and come home shorn. The master is known by his work. The master's eye makes the horse fat. Make a model before thou buildest. Make a virtue of necessity. Make hay while the sun shines. A maid oft seen and a gown oft worn are disesteemed and held in scorn. The more one has, the more he wishes to have. More words than one go to a bargain. More than enough is too much. The more haste, the less speed. Money makes the mare go. Money, like manure, does no good till it be spread. Most of our evils come from our vices. The moon does not heed the barking dogs. A mouse in time may cut a table. Much noise and little work. Much would have more and lost all. Much bran and little meal.

**N**ight is a cloak for sinners. Never ask pardon before you are accused. Never open the door to a little vice, lest a greater one should enter with it. Never rub against the grain. Never



leave that till to-morrow which you can do to-day. Never marry a villain for his money. Never venture, never win. Never show your teeth, unless you can bite. Never trust to another what you can do yourself. Never trust to a broken staff. Never trust to fine promises. Never contradict a fool. Necessity is the mother of invention. Necessity dispenses with decorum. Necessity has no law. Neither beg of him who has been a beggar, nor serve him who has been a servant. Neither great poverty, nor great riches will hear reason. Need makes the naked man run. Need makes the naked queen spin. Near is my shirt, but nearer my skin. The nearer the church, the further from God. New lords, new laws. Name not a rope in his house that hanged himself. Knaves imagine nothing can be done without knavery. Nature has given us two ears, two eyes, and but one tongue, to the end we should hear and see more than we speak. Gnaw the bone which is fallen to thy lot. No ill befalls us, but may be for our good. No and yes often cause long disputes. No advice to a father's. No one is a fool always, every one sometimes. No one knows the weight of another's burden. No riches to sobriety. No rose without a thorn. No lock will hold against the power of gold. No mirth good but with God. No man is free that does not command himself. No man ever lost his honor but he who had it not. No man should live in the world, that has nothing to do in it. No matter what the vessel is, so the wine in it be good. No money, no pater-noster. No news is the best news. No wisdom to silence. No wonder if he breaks his skin that walks in the dark. No flying without wings. No pity to heaven's. No pains, no gains. No pot is so ugly as not to find a cover. No power, no respect. No secret but between two. No sooner said than done. No smoke without some fire. No sweet without sweat. No deceit to the world's. No gale can equally serve all passengers. No condition so low but may have hopes; none so high but may have fears. None so well but he hopes to be better. Nobody knows where the shoe pinches so well as he who wears it. Nothing is impossible to a willing mind. Nothing venture, nothing have. A nod for a wise man, and a rod for a fool. Not possession but use is the only riches. Not to oversee workmen, is to have them your purse open. Not to repent of a fault is to justify it. Not to have hope is the poorest of all conditions. Nought is never in danger. The nurse is valued, till the child has done sucking.

**Willful** faults have no excuse and deserve no pardon. Willful youth and rueful age. Win it and wear it. Wink at small faults. Wine neither keeps secrets nor fulfills promises. Without contest there is no victory. A wise head keeps a close mouth. Wide ears and short tongue are best. Wicked man cannot be friends, either among themselves or with the good. The wicked are generally the victims of their own malice. We are apt to believe what we wish for. We ought either to be silent, or to speak things that are better than silence. We ought not to live for ourselves only, but also for others. We lessen our wants by lessening our desires. We see a mote in our neighbours eye, but not the beam in our own. We judge of others by ourselves. We shall lie all alike in our graves. Well lathered is half shaven. Well begun is half done. Well to judge depends on well to hear. Weigh right and sell dear. Weeds want no sowing. Wealth is not his who gets it, but his who enjoys it. Wealth and content do not always live together. Wealth makes worship. Weak things united become strong. Walls may have ears. Waste not, want not. The worth of a thing is best known by the want of it. A word and a stone let go cannot be called back. A word spoken is an arrow let fly. A word to the wise is enough. A work ill done must be twice done. Wolves don't prey upon their own kind. A woman's work is never at an end. Would you have potatoes, grow by the potside.

**While** the dust is on your feet, sell what you have bought. While the grass is growing, the horse is starving. White walls are fools' writing paper. Where it is weakest, the thread breaketh. Where nothing is to be had, the king must lose his right. Where bees are, there is honey. Where the will is ready, the feet are light. Where there are industrious persons, there is wealth. Where you were a page, do not be an esquire. Where God has a church, the devil has a chapel. Wherever you see your friend, trust yourself. Wheresoever we live well, that is our country. When it thunders, the thief becomes honest. When a man is not liked, whatever he does is amiss. When a man repeats a promise again and again, he means to fail you. When a thing is done, advice comes too late. When a fool has bethought himself, the market is over. When all is consumed, repentance comes too late. When we have gold, we are in fear; when we have none, we are in danger. When fortune smiles, take the advantage. When the wine is in, the wit is out. When the well is dry, they know the worth of water. When the fox preaches, beware your geese. When the fox cannot reach the grapes, he says they are not ripe.



When the sun is highest, he casts the least shadow. When the tree is fallen, every man goes to it with his hatchet. When the cat is away, the mice will play. When the cup is full, carry it even. When sorrow is asleep, wake it not. When times are the worst, they will certainly mend. When you are at Rome, do as Rome does. When you have no observer, be afraid of yourself. When candles are out, all cats are gray. Whether you boil snow or pound it, you will have but water. What is a workman without his tools? What is a pound of butter among a kennel of hounds? What is one man's meat, is another man's poison. What is my turn to-day, may be thine to-morrow. What is bought, is cheaper than a gift. What is bred in the bone, will never come out of the flesh. What is done by night, appears by day. What is done can't be helped. What a man desires, he easily believes. What a dust have I raised! quoth the fly upon the coach. What we learn in infancy, is never forgotten. What matters it to a blind man that his father could see? What the eye sees not, the heart rues not. What the heart thinks, the mouth speaks. What children hear at home, soon flies abroad. What you would not have done to yourselves, never do unto others. What cannot be altered, must be borne, not blamed. What cannot be cured, must be endured. What costs little, is little esteemed. Whatever is much read, will be sure to be much criticised. Whatsoever is well resolved, should be quickly performed.

Virtue is its own reward. The virtue that parleys will soon surrender. Virtues all agree, but vices fight one another. Vice is its own punishment, and sometimes its own cure. The very falling of leaves frightens hares. The very best man stands in need of pardon. Venture a small fish to catch a great one. Vows made in storms are forgotten in calms.

Fie upon hens, quoth the fox, because he could not reach them. Fire and water are not more necessary than friends are. Fire and water are good servants, but bad masters. First deserve, and then desire. First come, first served. A fine diamond may be ill set. Fine dressing is often a foul house swept before the door. Fear not the loss of the bell more than the loss of the steeple. Few ever repented of having forborne to speak. Few words, many deeds. Few hearts that are not double, few tongues that are not cloven. A fat kitchen, a lean will. A fair face is half a portion. The fairer the hostess, the fouler the reckoning. The fairest silk is soonest stained. Faint heart never won fair lady. Faults are thick, where love is thin. For one rich man

that is content there are a hundred that are not. For mad words deaf ears. For want of a nail the shoe is lost. Forbidden fruit is sweet. Fortune favors the brave. Fortune can take from us nothing but what she gave us. Fortune helps them that help themselves. Follow the river and you will get the sea. Follow the few wise rather than the vulgar many. The fox praises the meat out of the crow's mouth. The fool is busy in every one's business but his own. Fools and obstinate people make lawyers rich. Fools and mad man ought to be left in their own company. Fools and children tell the truth. Fools may ask more in an hour than wise men can answer in ten years. Fools will not part with their bauble. Fools will be meddling. — A fool's bolt is soon shot. Fools tie knots, and wise man loose them. Fools have fortune. Four eyes see more than two. A foul morn may turn to a fair day. Full of courtesy, full of craft. A friend in need is a friend indeed. A friend is best found in adversity. A friend at court is better than a penny in the purse. A friend that you buy with presents will be bought from you. Friends are not so soon got or recovered as lost. From prudence peace, from peace abundance. — Fly pleasure and it will follow thee. Flesh never stands so high but a dog will venture his legs. Flattery is like friendship in show, but not in fruit.

**Physicians' faults are covered with earth, and rich men's with money.**

**By doing nothing men learn to do ill. Birth is much, but breeding is more. A bird in the hand is worth two in the bush. A bird is known by its note and a man by his talk. Birds of a feather flock together. Bind fast, find fast. The biter is often bit. Be not ungrateful to your old friend. Bells call others to church, but enter not themselves. Beware of the stone thou stumbledst at before. Beware of him who regards not his reputation. The best is best cheap. The best armor is to keep out of gunshot. The best mirror is an old friend. The best things are most difficult to attain. Between two stools we fall to the ground. Better unborn than unbred. Better untaught than ill taught. Better late than never. Better be envied than pitied. Better be stung by a nettle than pricked by a rose. Better bend the neck than bruise the forehead. The better day, the better deed. Better to be silent than to speak wrong. Better to go to bed supperless than to get up in debt. The beggar is never out of his way. Beggars mounted run their horses to death. Beggars must not be choosers. Bear and forbear. The barber learns**



to shave by shaving fools. Barking dogs seldom bite. A bald head is soon shaven. Bad reports spread soon. A bad workman quarrels with his tools. A bad bush is better than the open field. A bad day never has a good night. A bad shift is better than no shift. A bad compromise is better than a good law suit. Bad customs are better broken than kept up. A boaster and a liar are cousins. A bow long bent at last grows weak. Boil not the pap, before the child is born. Bought wit is best. A book that remains shut is but a block. The burden one likes is not felt. A burnt child dreads the fire. The butterfly flutters so often about the candle, that at last it burns itself in it. — Brevity is the soul of wit. A broad hat does not always cover a venerable head. — Blind man must not judge of colors. A blind man will not thank you for a looking glass. Blessings are not valued till they are gone. Black will take no other hue. A black plum is as sweet as a white. A black hen will lay a white egg. Blushing is virtue's color.

**P**itch defileth. The pitcher goes so often to the well, that it comes home broken at last. Penny and penny laid up will be many. Penny wise and pound foolish. A penny for your thought. A penny saved is a penny got. Peace would be universal, if there were neither mine nor thine. Patience and time bring all things about. Pay a man in his own coin. Poverty is a sharp weapon. Poverty parteth friends. The poor man's penny unjustly detained is a coal of fire in a rich man's purse. A poor man's table is soon spread. Poor folks must say: Thank ye, for a little. Pour not water on a drowned mouse. Purposing without performing is mere fooling. Put not a naked sword into a mad man's hand. Put not thy hand between the bark and the tree. Put not your finger needlessly into the fire. — The prince that is feared by many, must fear many. Pride loves no man and is beloved by no man. Pride will have a fall. Pride goes before and shame follows after. Pride had rather go out of the way than go behind. Prefer loss to unjust gain. Preserve thyself from the occasion, and God will preserve thee from the sin. Practice makes perfect. Practise what you preach. Prove thy friend, ere thou have need of him. Provide for the worst, the best will save itself. A proverb is the child of experience. Procrastination is a thief of time. A proud mind and a poor purse are ill met. — Pleasure diminishes by repetition. Play with a fool at home, and he will play the fool with you in the market. Plain dealing is more praised than prastised.

**Thy** hand is never the worse for doing thy own work. A thin meadow is soon mowed. Things not understood are admired. Things past may be repented, but not recalled. Things hardly attained are the longer retained. Think much, speak little, and write less. Think to-day and speak to-morrow. Thinking is very far from knowing. This world is nothing, except it tend to another. Thistles shall reap prickles. There is a measure in all things. There is a witness everywhere. There is a difference between staring and stark mad. There is a time for all things. There is a craft in daubing. There is many a slip between the cup and the lip. There is many a true word spoken in jest. There is no evil but what turns to a good purpose. There is no accounting for taste. There is no rule without an exception. There is no new thing under the sun. There is no bad word, if it is not badly understood. There is no piety in keeping an unjust promise. There is no struggling with necessity. There is no joy without alloy. There is nothing so bad in which there is not something good. There is nothing too small to be of use. There is not so much comfort in having children, than pain in parting with them. There are more ways to the wood than one. There are more flies caught with honey than vinegar. There are more threatened than struck. There will be sleeping enough in the grave. There would be no great, where there are no little ones. There comes nothing out of a sack but what was in it. They are welcome that bring. They will think of you according to your fortune. They must hunger in frost, that will not work in heat. They need much, whom nothing will content. They that will not be counselled, cannot be helped. They that do nothing, learn to do ill. They that command the most, enjoy themselves the least. They say so, is half a lie, They talk of Christmas so long that it comes. They who cannot as they would, must do as they can. They hurt themselves that hurt others. That is a hard battle where none escape. That is not lost which comes at last. That is but an empty purse that is full of other men's money. That is true which all men say. That which is good, does never need a sign. That which a man wants to be done, he does himself. That which was once, but is no more, is the same as if it had never been before. Those that eat best and drink best, often do worst. Those that are absent, are soon forgotten. Thou canst not serve God, unless the mammon serves thee. Though I am bitten, I am not all eaten. Though one grain fills not the sack, it helps. Though the sun shine, leave not your cloak at home. Though the sore be healed, yet a scar may remain. Though the cat winks a while, yet sure she is not blind.



Though thy enemy seem a mouse, yet watch him like a lion. Though you have ever so many friends, trust yourself. — Three removes are as bad as a fire. A thread too fine spun will easily break. Threatened folks live long.

**C**ircumstances alter cases. A civil denial is better than a rude grant. Civility is a kind of charm that attracts the love of all men. Certain good should never be relinquished for uncertain hopes. Censure is a tax a man pays for being eminent.

**Z**eno of all virtues made his choice of silence. Zeal without meekness is like a ship at sea, in danger of every rising storm.

**S**ilence gives consent. Sit still rather than rise and fall down. Serving one's own passions is the greatest slavery. Self do, self have. A selfish man meets no assistance in the time of need. Set a beggar on horse back and he will ride to the devil. Search not a wound too deep, lest thou make a new one. Samson was a strong man, yet he could not pay money before he had it. Save a thief from the gallows, and he will be the first to cut your throat. Say no ill of the year till it be past. Say nothing of my debts, unless you mean to pay them. Saying and doing are two things. So live and hope, as if thou wouldst die immediately. So many men, so many minds. So many countries, so many customs. Sorrow comes unsent for. Something is some savor. Soft and fair goes far. A sober man, a wise man. Sound love is not soon forgotten. Such is the government, such are the people. Such a welcome, such a farewell. Such a father, such a son. Such as the tree, such is the fruit. — Slow and sure. Slow at meat, slow at work. Sloth is the key to poverty. The sluggards guise, slow to bed and slow to rise. — A smiling boy seldom proves a good servant. Small wounds if many may be mortal. Small pitchers have great ears. — Sweep before your own door. — Spare to speak and spare to speed. A spot is most seen upon the finest cloth. Spur not a willing horse. Spread the table and contention will cease. — Store is no sore. Striving to better oft we mar what is well. Strike the iron while it is hot. — Skill is better than strength. Scalded cats fear even cold water. Scatter with one hand, gather with two.

**D**iamond against diamond. A disease known is half cured. Delays are dangerous. Desires are nourished by delays. Despots seldom rule long. Deep rivers move in silence, shallow brooks

are noisy. A danger foreseen is half avoided. The danger past, God is forgotten. A day to come always shews longer than a year that is gone. Daub yourself with honey, and you never will want flies. Do as you would be done by. Do not look upon the vessel, but upon that which it contains. Do not meddle with other men's business. Do well and have well. Dogs bark as they are bred. The dust raised by the sheep does not choke the wolf. — Drive thy business, or thy business will drive thee. A drowning man will catch a straw.

**G**enerally we love ourselves more than others. Gentility, sent to market, will not buy a peck of meal. A jest driven too far brings home hate. Jesters do oft prove prophets. Jack would be a gentleman, if he but could speak French. Join good men, and you will be one of them. The judge must be condemned when he absolves the guilty. Judge not of men or things at first sight; keep aloof from quarrels; be neither a witness nor a party.

**T**ime is money. Time and straw make medlars ripe. Time and tide wait for no man. Time will show a plan. Tidings make either glad or sad. Tell me the company you keep, and I will tell you what you are. Tell me your love by deeds, and not by words. A tale twice told is cabbage twice sold. Take time while time serves. Talk of the war, but do not go to it. Talk of the devil and he will appear. Talking pays no toll. To err is human, to forgive divine. To a man full of questions make no answer. To live and let live. To mention the wolf's name, is to see the same. To forget a wrong is the best revenge. To be employed in useless things, is to be half idle. To be virtuous, is to do good and to do it well. To be conquered by a hero is an honor. To save time is to lengthen life. To sow dry and to set wet. To-day is ours, to-morrow may be yours. To-day in full life and to-morrow in the grave. To-day me, to-morrow thee. To-day the richest, to-morrow the poorest. To-day gold, to-morrow dust. To give is honor, to ask is grief. To give and retain requires some brain. To him that wills ways are not wanting. A tongue gives a deeper wound than a sword. Too many cooks spoil the broth. Too much of one thing is good for nothing. Too much familiarity breeds contempt. Two anons and a by-and-by, are an hour and a half. Two to one is odds. Two heads are better than one. Turn a deaf ear to the words of a fool. — The tree is known by its fruit. Tread on a worm and it will turn. Trade knows neither friend nor kindred. True valor knows as well how to suffer as to act. True blood will always



shoe itself. Truth and oil are ever above. Truth makes the devil blush. Truth will sometimes break out unlooked for. Truth should not always be revealed. Trust not a new friend nor an old enemy. Trust not a horse's heel nor a dog's tooth. Trust thyself only, and another shall not betray thee.

**C**hide not severely, nor punish hastily. The chicken is the country's, but the city eats its. Charity begins at home, but should not end there. Change of fortune is the lot of life. A chaste eye exiles licentious looks. Church work goes on slowly.

**S**he that looks too much at herself, looks too little to herself. She who is born a beauty, is half married. The sharpest arrows come from hidden bows. Shallow wits censure every thing that is beyond their depth. Shame generally follows vice. Show me a liar, and I will show you a thief. A shoe-maker's wife and a smith's mare are always the worst shod. Short accounts make long friends. Short prayers reach heaven.

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**Y**ield not to misfortunes, but surmount them. Yeoman in leather doublets may be of more worth than lords in velvet robes. You must learn to creep before you go. You must sing or sink. You must cut your coat according to your cloth. You know not what laddle your dish may come under. You will never repent of being patient and sober. You will beguile none but those that trust you. You will have as you bring. You sift night and day, and get nothing but bran. You can have no more of a cat than her skin. You cannot eat the cake and have the cake. You cannot see wood for trees. You cannot judge a man till you know his whole story. You had better give the wool than the sheep. Young men think old men fools; and old men know young men to be so. A young man idle, an old man needy. Youth is the season for improvement. Youthful moralizers are not unlikely to become experienced judges.

**G**ive a thief rope enough, and he will hang himself. Give over when the play is good. Give neither counsel nor salt till you are asked for. Give him an inch, and he will take an ell. Giving alms never lessens the store. A given horse should not be looked in the mouth. A gift long waited for is sold, not given. A guilty conscience needs no accuser. Guests that come by day light are best received. Get a name to rise early, and you may

lie all day. Get what you can, and what you get hold. Get thy spindle and thy distaff ready, and God will send you the flax. Getting out well is a quarter of the journey. Game is cheaper in the market than in the fields and woods. Go neither to a wedding nor a christening without invitation. Go not for every grief to the physician, for every quarrel to the lawyer, for every thirst to the pot. Gone is the goose that did lay the great egg. Gold makes a woman penny-white. Gold goes in at any gate except heaven's. Government of the will is better than increase of knowledge. Gossiping and lying go together. God's a good man. God is where he was, and so he will be. God, our parents, and our master can never be requited. God will not help us, unless we help ourselves. God tempers the wind to the shorn lamb. God comes at last when we think he is farthest off. Goats are not sold at every fair. Good enough is never ought. A good appetite needs no sauce. A good lawyer is a bad neighbour. Good look reaches farther than long arms. Good men must die, but death cannot kill their names. A good name is better than wealth. Good nature is a misfortune if it wants prudence. Good ware makes quick markets. Good watch prevents misfortune. A good word is as soon said as a bad one. Good words are worth much and cost little. Good words cool more than cold water. A good bargain is a pick-purse. Good that comes too late is good as nothing. Good, though long stayed for, is good. A good tale ill told is a bad one. A good tale is none the worse for being twice told. A good turn deserves another. Good to begin well, better to end well. Good kings never make war but for the sake of peace. Good coral needs no coloring. Good clothes open all doors. Good health is above wealth. Goods are theirs who enjoy them. — Grief pent up will burst the heart. Great engines turn on small pivot. Great minds and great fortunes do not always go together. Great men have reaching arms. Great men have more adorers than friends. A great mark is soonest hit. Great birth is a very poor dish at table. Great bodies move slowly. Great boast, small roast. Great designs require great consideration. Great talkers are always the least doers. The greater the tree, the harder the fall. The greatest conquerer is he who conquers himself. Grasp all, lose all. Grasp no more than thy hand will hold. Gratefulness is the poor man's payment. Grain by grain, and the hen fills her belly. — Gluttony kills more than the sword.

**K**ill the lion's whelp: thou'lt strive in vain when he's grown. Kindle not a fire that you cannot extinguish. Kings have long arms and many eyes and ears. Keep the common road and



thou art safe. Keeping from falling is better than helping up. Care will kill a cat. A calf's head will feast a hunter and his hounds. A candle lights others and consumes itself. Cast not thy foul water till thou hast clean. Cat to her kind. Cause not thy dog to bite thee. Command your man, and do it yourself. Confession of a fault is half its amends. The comforters head never aches. A contented mind is a continual feast. Covetous men are neither fed, clothed, nor respected. The cobbler must not go beyond his last. Courage ought to have eyes as well as arms. A courageous man does not want a long sword. Counsel must be followed, not praised. Count not your chickens before they are hatched. Custom in infancy becomes nature in old age. Custom is second nature. Custom makes law. Cut your coat according to your cloth. — Credit lost is like a broken glass which cannot be soldered. The crow thinks her own young fairest. — The clerk forgets that ever he was sexton. A clear conscience fears no accusation. A clear conscience can bear any trouble. Claw me and I will claw thee. Close sits my shirt, but closer my skin. Cloudy mornings turn to fair evenings.

**Q**uiet persons are welcome every where. A quiet conscience sleeps in thunder. Quietness and peace flourish where justice and reason govern. Quit not certainty for hope. Quick at meat, quick at work. Quick returns make rich merchants. Quick landlords make careful tenants. Quick believers need broad shoulders. Questions of moment require deliberate answer. Quarrels are easily begun, but with difficulty ended.

**H**igh regions are never without storms. High buildings have a low foundation. The higher the mountain, the lower the vale. The higher standing, the lower fall. Hide nothing from thy minister, physician and lawyer. He is in great danger who being sick thinks himself well. He is a worthless being who lives only for himself. He is a good horse that never stumbles. He is no great heir that inherits not his ancestors virtues. He is not laughed at, that laughs at himself first. He is not wise who is not wise for himself. He is not poor that has not much, but he that craves much. He is wise enough that can keep himself warm. He is poor indeed that can promise nothing. He is truly an ass who cannot read his own writing. He is happy that knows not himself to be otherwise. He is half a king who has the king's good graces. He laughs ill, that laughs himself to death. He loses his thanks who promises and delays. He may find fault, but let him mend it if he can. He may hope for the

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best that is prepared for the worst. He must needs swim that is held up by the chin. He must be a wise man himself, that is capable of distinguishing one. He must be a sad fellow that nobody complease. He must stoop that has a low door. He benefits himself that does good to others. He preaches patience that never knew pain. He thinks himself wiser than his master. He that imagines he has knowledge enough, has none. He that is innocent, may well be confident. He that is ill to himself, will be good to nobody. He that is master of himself, will soon be master of others. He that is not above an injury, is below himself. He that is worst, may still hold the candle. He that is not handsome at twenty, strong at thirty, wise at forty, rich at fifty, will never be handsome, strong, wise, or rich. He that is won with a nut, may be lost with an apple. He that is born to be hanged, will never be drowned. He that is busy, is tempted but by one devil; but he that is idle, by a legion. He that is surety for another, is never sure himself. He that is suffered to do more than is fitting, will do more than is lawful. He that is carried down the torrent, catches at every thing. He that is heady, is ruled by a fool. He that eats most porridge, shall have most meat. He that eats well and drinks well, should do his duty well. He that always complains, is never pitied. He that regards not a penny, will lavish a pound. He that lies upon the ground, can fall no lower. He that lives not well one year, sorrows for it seven. He that laughs alone, will be sport in company. He that looks for a requital, serves himself, not me. He that minds not his own business, shall never be trusted with mine. He that measures oil, will anoint his fingers. He that marries ere he be wise, will die ere he thrive. He that marries for wealths, sells his liberty. He that makes one basket, may make a hundred. He that makes himself a sheep, shall be eaten by the wolf. He that knows least, commonly presumes most. He that knows not how to hold his tongue, knows not how to talk. He that knows not when to speak, knows not when to be silent. He that will outwit the fox, must rise betimes. He that will learn to pray, let him but go to sea. He that will not when he may, when he will shall have nay. He that will thrive, must rise at five; he that has thriven, may lie til seven. He that will steal a pin, will steal a better thing. He that will have the kernel, must crack the shell. He that would have the fruit, must climb the tree. He that feeds upon charity, has a cold dinner and no supper. He that fears leaves, must not come into the wood. He that fears you present, will hate you absent. He that falls to-day, may be up to-morrow. He that flings dirt at another, dir-



ties himself most. He that by the plough would thrive himself, must either hold or drive. He that bites on every weed, may light bite on poison. He that boasts of himself, affronts his company. He that pays last, never pays twice. He that praises publicly, will slander privately. He that thinks too much of his virtues, bids others think of his vices. He that ceases to be a friend, never was a good one. He that seeks trouble, it were a pity he should miss it. He that saves his dinner, will have the more for supper. He that sows iniquity, shall reap sorrow. He that spits against the wind, spits in his own face. He that speaks without care, shall remember with sorrow. He that strikes my dog, would strike me if he durst. He that scoffs at the crooked, had need go very upright himself. He that desires but little, has no need of much. He that doth lend, doth lose his friend. He that talks much, lies much. He that shows his passion, tells his enemy where to hit him. He that shows his purse, longs to be rid of it. He that goes a-barrowing, goes a-sorrowing. He that goes softly, goes safely. He that grasps at too much, holds nothing fast. He that gropes, finds that he would not. He that cannot make sport, should mar none. He that cannot pay, let him pray. He that commands well, shall be obeyed well. He that hews above his height, may have chips in his eyes. He that handles a nettle tenderly, is soonest stung. He that handles pitch, will foul his fingers. He that handles thorns, shall prick his fingers. He that has a tongue in his head, may find his way where he pleases. He that has a trade, may get a living anywhere. He that has a head of wax, must not walk in the sun. He that has an ill name is half hanged. He that has an hundred and one and owes an hundred and two, the Lord have mercy upon him. He that has no money, needs no purse. He that has no silver in his purse, should have silver on his tongue. He that has no children, knows not what is love. He that has no heart, ought to have heels. He that has been bitten by a serpent, is afraid of a rope. He that has but one shift, is soon surprised. He that has but four and spends five, has no need of a purse. He that has plenty of good, shall have more; he that has but little, shall have less. He that has some land, must have some labor. He denies himself who asks what it is impossible to grant. He declares himself guilty who justifies himself before accusation. He doth much that doth a thing well. He shall have enough to do who studies to please fools. He gives twice that gives in a trice. He cannot speak well that cannot hold his tongue. He confesses himself guilty who refuses to come to trial. He has riches enough who needs neither borrow nor flatter. He

has lived ill who knows not how to die well. He has need to rise early who would please every body. He has not lost all who has one cast left. He who is liberal and generous, easily obtains what he wishes. He who resolves hastily, repents at leisure. He who will not be advised, must take the consequence. He who will steal an ounce, will steal a pound. He who would catch fish, must not mind getting wet. He who would have a hare for breakfast, must hunt over night. He who begins with a thing; must go on with it. He who seeks, finds. He who says what he likes, hears what he does not like. He who sows brambles, must not go barefoot. He who swims in sin, will sink in sorrow. He who swells in prosperity, will shrink in adversity. He who dies for his pleasure, enjoys it. He who depends on another, dines ill and sups worse. He who does not look forward, will be sure to remain behind. He who does not honor his wife, dishonors himself. He who judges between two friends, loses one or both. He who greases his wheels, helps his oxen. He who commences many things, finishes but few. He who has but little, has little to fear. He who gives to the public, gives to no one. He who cannot see well, should go softly. Help hands, for I have no lands. Help yourself, and God will help you. Hear twice, before you speak once. A heart content is a great talent. Hearts may agree, though heads differ. Health is valued till sickness comes. Health and mirth create beauty. Hard with hard makes not the stone wall. Half a loaf is better than no bread. Handsome is, that handsome does. Have a place for every thing, and have every thing at its place. Have not thy cloak to make when it begins to rain. Happy is that is happy in his children. Happy is he whose friend is born before him. Happy is who limits his wants to his necessities. Happy men shall have many friends. Happy man be his dole. Haste trips up its own heels. Hasty resolutions seldom speed well. Hatred is blind as well as love. Who is bad to his own, is bad to himself. Who are more busy than they that have least to do? Who loses his due, gets no thanks. Who never rode, never fell. Who will not keep a penny, shall never have many. Who buys hath need of a hundred eyes, he who sells hath enough of one. Who thinks often of death, does things worthy of life. Who gives away his goods before he is dead, take a beetle and knock him on the head. Who keeps company with wolves, will soon learn to howl. Who has not understanding, let him have legs. Who has God, has all; who has him not, has less than nothing. Whoever peeps through a hole, will see trouble. Whosoever doth no evil, is apt to suspect none. Whosoever has but a mouth, shall never in England suffer drouth.



Hold your tongue husband, let me talk that have all the wit. Holding an eel too fast is the way to let it escape. Home is home, let it ever be so homely. \*Honey in the mouth saves the purse. Hope is a good breakfast, but a bad supper. Hope is the waking man's dream. Hope long deferred maketh the heart sick. Hope delayed hangs the heart upon tenter-hooks. A hog upon trust grunts till he is paid for. A house ready built never sells for so much as it cost. A house filled with guests is eaten up and ill spoken of. Humility is the high road to honor. Human blood is all of one color. Hunger is the best sauce. Hunger makes raw beans relish well. Hunger will break through stone walls. Hungry men call the cook lazy. A hungry man, an angry man. A hungry stomach has no ears. A hungry dog will eat a dirty pudding. A hungry kite sees a dead horse a-far off. Hypocritical piety is double iniquity.

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**I**n magnis voluisse sat est. **E**rrare humanum est. **A**cti labores jucundi. **A**urora musis amica. **O**mnino principium grave. **U**sus est tyrannus. — **R**eluctante natura irritus labor est. **L**abor vincit omnia. **M**elior est certa pax quam sperata victoria. **N**ihil est simul inventum et perfectum. — **V**itiosum est ubique quod nimium est. **F**ortes fortuna adjuvat. **B**onae valetudinis mater est frugalitas. **P**rincipiis obsta. — **C**ircumstantiae mutant rem. **S**alus publica suprema lex. **D**eliberando saepe perit occasio. **T**empus facit aerumnas leves. — **J**ucunda est memoria praeteritorum malorum. **C**ornix cornici oculos non confodit. **Q**uam quisque norit artem, in hac se exerceat, **H**omo doctus in se semper divitias habet.

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## PRACTICE MAKES PERFECT.

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(Communications on the subject of this work may be addressed to the Author, 27 Marienstrasse, Berlin; or the Publisher, Franz Lobeck, 83 Wilhelmstrasse, Berlin.)

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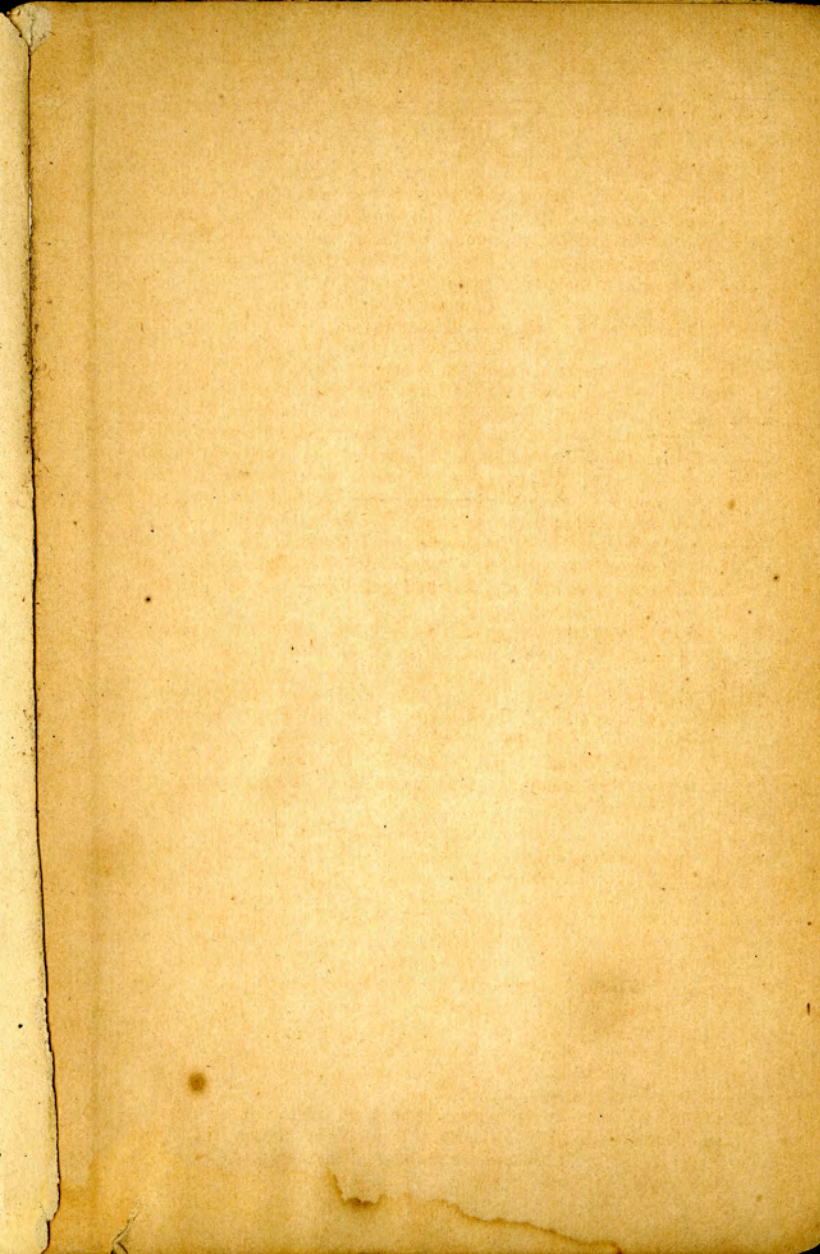
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